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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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Portrait of a Man, here identified as by Giovanni Bellini. Canvas, 47.5 by 34 cm. (Messrs. Duveen Bros.)

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EDITORIAL: *The Forger and the Detective*

FROM the time when early man first invented a shield to ward off sticks and stones, until the appearance of the torpedo designed to make the monstrous battleship obsolete, the competition between the aggressor and the defendant, apart from occasional anomalies like David's catapult, has been steady and continuous.

There is something sufficiently disturbing and obnoxious about the forging of old masters to induce us to regard it as anti-social. At any rate the race between the forger and the detective has been stiff and strenuous. As the devices of the forger have grown subtler, the methods used by the detectives have become more and more dependable.

No one has laboured more strenuously and earnestly than Professor A. P. Laurie to make the detection of modern imitations of old pictures a science as well as an art. Last month we published a letter from him in which he discussed the interesting case of Mr. Fry and *The Bird Trap*, given to Brueghel in the Flemish exhibition at Burlington House. Mr. Fry first published this picture as a genuine Brueghel, but after a closer examination decided that it was a modern forgery, the apparent state of the pigment having convinced him of his error. What makes this particular case of special moment is the fact, not that Mr. Fry made a mistake, but that he did so in spite of employing the methods of examination that are all but universally employed by experts. Anybody employing the same methods might have made a similar slip; so that Professor Laurie felt justified in attacking not an individual critic but a whole system of practice. The Professor expressed the strong conviction that a skilful use of the microscope and of chemical reagents will invariably result in determining the age of a picture. The scientist, he held, could legitimately claim an infallibility such as only a fool would claim for the ordinary expert, so that anyone not provided with the proper scientific equipment simply had no right to express any opinion about the age of a picture.

We ventured in our last month's issue to question the justification for adopting this position. We admitted that the many attempts to "date" the pictures in the Flemish exhibition had resulted in a thorough mess. There was nothing like a cencensus of opinion. We frankly admitted that if a commission were appointed to discover the orthodox expert view of the dates of certain of these pictures, its members would be compelled to report no progress on account of insufficient data. But we were just as frank in expressing some degree of doubt as to the infallibility of the scientist's opinions.

On another page we print a second very interesting letter from Professor Laurie, and it will be seen, we think, that in it he considerably modifies his original position. He says "in the larger number of cases the connoisseur may be trusted to decide the period of a picture." Referring to the respective methods of the connoisseur, the cleaner and restorer, and the chemist and physicist, he says "In doubtful cases all these three types of experience should be combined." The latter sentence expresses very precisely our own position. There is, we think, a very fair chance that the scientist will be able to help us in deciding the age of a picture and we feel confident that in certain cases his evidence will be far more reliable than ours. We further admit that there are certain facts regarding the condition of a specimen of pigment that are hidden from us but clear to the scientist. We agree with our correspondent that we have no more right to question a statement of his that there is, say, mercuric sulphide (or vermilion) in a given passage of painting, than we have to question the Home Office expert's statement "that he has found so many grains of arsenic in the stomach of the corpse."

What we do insist upon, however, is that the infallible microscope lens and the dispassionate litmus paper may sometimes supply us only with facts that have no relevance to the question at issue. Professor Laurie gives away a large part of his original case when he admits that if only the forger confined himself to the use of pigments already discovered at the date of the picture he is imitating, then the chemist would be disarmed. And as there is nothing in the world to prevent the forger from doing so, we are reluctantly compelled to believe that we have reached a stage in the long competition when the forces of evil have outdistanced us.

How, by the way, does Professor Laurie know that all forgers have the incredible folly to use modern pigments, since he admits that, as a chemist, he would have to pass as genuine a modern forgery painted in old pigments? Perhaps, after the classical instance of Poo-Bah, as a physicist he would be able to find a way out of his dilemma.

We are very much inclined to think so,

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and we trust that the concluding paragraph of Professor Laurie's letter will be weighed and considered by all concerned.

Our correspondent wonders why the art critics fight shy of co-operating with him. The pioneer always asks that; especially when he has indulged in the luxury of overstating his case.

TWO PORTRAITS BY GIOVANNI BELLINI

BY DETLEV BARON VON HADELN

IT is only during the last few years that we have arrived at a clearer conception of Giovanni Bellini as a portrait painter. This is not very greatly to the credit of our researches, which have been dedicated so earnestly during the last half-century to the painting of the quattrocento. Morelli's theories as expounded by numerous adepts have also had a repressive rather than a beneficial influence in this sphere.

The greatest advance towards a better knowledge of Bellini as a portrait painter has been made by the universal acceptance as the work of Giovanni Bellini of the well-known *Portrait of a Youth* in the Salting Bequest, as well as of the *Portrait of a Young Man,* formerly in the Schickler Collection, Paris, and now belonging to Messrs. Duveen Brothers. Even Mr. Berenson, who again and again cited these pictures as typical examples of the style of Alvise Vivarini, now finally capitulates. Mr. C. H. Collins Baker put him right on this subject some time ago with well-justified sarcasm.[1] Of great importance also was the discovery of the *Portrait of Jörg Fugger* published by Dr. August L. Mayer.[2] Dr. Mayer's service in recovering the picture from a loft in the Oberkirchberg Schloss, should not be under-rated. At the same time I confess I feel that he would have been wiser to have left the publication to Dr. Gronau instead of merely consulting him as to the attribution. The portrait was dated June 20, 1474, in an inscription on the back which unfortunately has been obscured by inlay. This most important date should have warned Dr. Mayer not to speak of a strong influence by Antonello, who had not come to Venice at the time the picture was painted. But it is really grotesque that Dr. Mayer places Piero della Francesca side by side with Giovanni Bellini as a follower of Antonello. It is as though we were to speak of Rogier van der Weyden as a follower of Memlinc.

The two portraits which I wish to establish here as belonging to Giovanni Bellini's œuvre are not newcomers to the literature of art history. One [FRONTISPIECE] has already made its appearance in THE BURLINGTON MAGAZINE[3] under the ægis of Mr. Roger Fry in connexion with an exhibition held in 1912 in the Burlington Fine Arts Club, to which it was lent by the Earl of Brownlow. Mr. Fry believed that the picture should be ascribed to Gentile Bellini. This attribution is much more in accordance with its high quality than is that of Mr. Berenson, who naturally advanced once more the claims of Alvise Vivarini.[4]

I must admit that I was uncertain as to the authorship of this portrait the first time I saw it. That was at the beginning of May, 1923, at Christie's, where it was up for auction with other pictures from Lord Brownlow's Collection. The painting was then covered with so thick, and in places so opaque, a varnish that it was difficult to come to an exact opinion about it. Since then Messrs. Duveen Brothers, who acquired it, have had it cleaned. As a result the painting has recovered its full beauty and original character. A comparison of it with the *Venetian Senator* in the National Gallery (No. 2672), signed and dated 1497, which, as the only authenticated portrait by Alvise, has of necessity to be the touchstone for all attributions to him, shows the impossibility of Mr. Berenson's attribution. What strikes us most decisively in the Alvise picture is the poorness of the linear organization. The different details of the face in themselves may be fairly closely reproduced. But these details are placed near and over one another without any real feeling for that which gives constructive unity and clarity to the whole. These, however, are qualities which the Brownlow *Portrait* possesses in a very high degree. Its powerful effect consists essentially of the accentuation of the fundamental horizontal and vertical axes. This mastery of linear arrangement was emphasized by Mr. Fry, with, however, Gentile Bellini in mind. To me it seems rather that Gentile never quite emerges from a certain archaic tradition; while the Brownlow *Portrait* already has an almost cinquecentesque grandeur of decorative effect. This is true not only of the draughtsmanship but of the

[1] BURLINGTON MAGAZINE. Vol. I, p. 23 seq. How strong the suggestive power of the false attribution was can be seen in the fact that a few years ago Dr. Gronau in a weighty and comprehensive article on Portraits by Giovanni Bellini (Jahrbuch der preuss. Kunstsammlungen, 1922, xliii, p. 97 et seq.), never even thought of the possibility that these portraits might be by Giovanni Bellini.

[2] BURLINGTON MAGAZINE. Vol. xlviii, p. 219.

[3] BURLINGTON MAGAZINE. Vol. xxi, p. 48. Removed from panel to canvas, 47.5 by 34 cm.

[4] " Study and Criticism of Italian Art." III (1916) p. 58.

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Portrait of a Man, here identified as by Giovanni Bellini. Panel, 50.5 by 35.5 cm. (Messrs. Wildenstein, Paris)

Plate II. Two Portraits by Giovanni Bellini

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masterly handling of colour. The many-coloured splendour of the costume, gold brocade on carmine, and a cap of blue velvet might have been somewhat obtrusive in effect, combined with the quite lively, sunburned flesh tint. But these rich tones have been dominated and corelated by a very refined taste. I see here a rather late work by Giovanni Bellini. It is hardly possible to fix an accurate date, but the portrait was certainly not painted before 1500.[5]

The second picture which I propose to give back to Giovanni Bellini is also known to art history. It was given by King Wilhelm I of Württemberg to the Stuttgart Gallery in 1864, as (we now see, quite justly) a work by Giovanni Bellini.[6] Morelli's pupils could not agree among themselves as to an attribution. Each gave it to a different painter: Jacopo de Barbari, Catena, Andrea Solario, Alvise Vivarini. From this discrepancy among the judges the director of the gallery came to the conclusion that the portrait was not of great value, and so, some time after the summary dethronement of the German royalties, he sold it. A fine example both of the fruits of Morellianism and of the blessings of the new Republican freedom in Germany.[7] That this *Portrait of a Venetian Senator,* [PLATE II] now belonging to Messrs. Wildenstein, is by Giovanni Bellini, will not now in fairness be denied by any scholar. The way in which the bust is cut out, the so-called three-quarter view of the head, is the formula of which Bellini almost always availed himself in his portraits.[8] I know of only two exceptions; and perhaps I am too subtle in my distinctions when I speak of exceptions. I mean the *Doge Lorenzo Loredano* in the National Gallery and the *Young Man* in a black coat and cap formerly in the possession of the Comtesse de Béarn in Paris, now belonging to Messrs. Duveen. In both the face is shown somewhere between a full and a three-quarter view (un occhio e mezzo).[9] Certainly the formula alone argues nothing. Other painters have used it, especially Antonello. But in this connexion we note once more the importance of the *Fugger Portrait,* whose date, June 20, 1474, is prior to Antonello's arrival in Venice.[10] It shows that the formula belonged to the repertory of Bellini's art of portraiture before his contact with the Messine, and remained in it to the end of his life. Let us accept it then as eminently Bellinesque. All the same, as we have already said, the evidence of the angle from which the portrait was painted proves nothing in itself. What is significant is the skill with which the method is employed here. The formula has the merits of all simple rules. But it also conceals the danger of degeneration to a lifeless pattern. Only the truly great artist has the power always to remain personal within such narrow self-imposed limits.

In the handling of the line also we recognize Giovanni Bellini's craft. Whether we follow the contours, or the noble drawing of the features, we find everywhere the special harmoniousness of Bellini's sensitive and, at the same time, impressive line. It is once more the exquisite colour harmony in which we recognize the great master. The flesh-tone is tender, pale, tending to yellow. In conformity with this delicacy the lively tones of the costume were lowered in pitch. A stole of light, broken carmine lying over the right shoulder crosses the blue damask robe. For this lapis lazuli has been employed. But its well-known rather dazzling intensity is reduced by the use of smoothing glazes. The resultant effect is a sort of refined richness. Finally the master reveals himself through the animation of the physical form. This is certainly an argument which can hardly be sufficiently expressed in words. Yet no one can deny that this factor is decisive in determining the value of a portrait.

[5] On these grounds Mr. Fry was certainly right to give up the earlier hypothesis that we have here a portrait of Condottiere Bartolommeo Colleoni, who died in 1475.

[6] No. 513. Panel, 50.5 by 35.5 cm.

[7] It was the only portrait by Giovanni Bellini which we possessed in Germany. For the portrait in the Kaiser Friedrich Museum, Simon Collection, No. 13, which Dr. Gronau recently ascribed to the master can only be accepted as the work of a follower. *cf.* T. Borenius, "The Painters of Vicenza," p. 169, where the portrait is tentatively given to Bonsignori.

[8] I give as examples here only such portraits as seem to me indubitably by Giovanni Bellini (*i*) *Jörg Fugger* (referred to above); (*ii*) The "Salting" *Youth;* (*iii*) The Schickler *Portrait;* (*iv*) *Portrait of a Young Man.* Signed. Carnarvon Sale, Christie's, May 22, 1925; (*v*) *Portrait of a Young Man,* Louvre, No. 1158a; (*vi*) *Portrait of a Man.* Bad condition but signed. Liverpool Walker Art Gallery; (*vii*) *Young Man,* signed Florence, Uffizi; (*viii*) *Young Man.* Signed. Rome, Galleria Capitolina; (*ix*) The Brownlow *Portrait;* (*x*) *Youth.* Vienna, Academy. (*xi*) *Young Man.* Signed. Hampton Court. Dr. Gronau includes in his article already referred to two further portraits, both based on the same formula. One in the Hage Collection, Nivaa, Denmark, is unknown to me in the original. With regard to the other, in the Museo Civico, Padua, I should prefer to suspend judgment in view of the overpaints. Mr. Berenson's mistake in recently attributing the portrait of a member of the Gonzaga family in the Academie Carrara at Bergamo to Giovanni Bellini is astonishing. (Cfr. Dedalo, Vol. v, p. 690.) I have no desire here to discuss the former attribution to Francesco Bonsignori, beyond remarking that such an attribution conforms much more to the mediocre qualities of this picture.

[9] I cannot understand it when Dr. Gronau connects with Giovanni Bellini a full-face *Portrait of a Youth* in the collection of Mr. Dan Fellowes Platt in Englewood, New Jersey. This little picture is attractive, but of frankly provincial character. The hypothesis, put forward by Mr. Berenson, that Filippo Mazzola was the painter, has much to commend it.

[10] If we want to name the originator of the formula we have to go back to Jan van Eyck. It can hardly be doubted that Netherlandish Paradigmata were as well known to Giovanni Bellini in Venice as to Antonello in Sicily.

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GREEK ICON PAINTING

BY J. STUART HAY AND LEONARD BOWER

THE leading idea which permeates Byzantine painting throughout the centuries is religious tradition, which, although limiting individual expression, creates richness of imagination and reveals an infinity of types of character for Christ, the Blessed Virgin, Angels and Saints, which types have been consecrated by tradition and profound sentiment, and are repeated consistently throughout.

Early Christian Art, as Mr. O. M. Dalton,[1] Curator in the British Museum, and Mr. G. Sotiriou,[2] Ephor of Byzantine Antiquities in Athens, have pointed out, was the result of a compromise between the Eastern or Syrian realists and the Hellenic idealists, the tendency being continually to draw away from Hellenistic plasticity and nature in favour of hieratic austerity and decoration. This period of art crystallizes in the sixth century under Justinian, when the new rhythm evolved in all its glory, without accessories or perspective, but full of richness and harmony of colour.

The eighth and ninth centuries saw the dominance of the Iconoclastic emperors, who, while destroying the representations of sacred subjects, substituted Persian and secular designs, although the traditional religious art was undoubtedly kept alive in many of the great monasteries of the East, till, with the overthrow of these Puritans, came the revival of the definitely dogmatic, as opposed to the purely decorative art.

The mid-ninth century saw the rise of the Macedonian emperors and the great Christian classical renaissance, which from Byzantium produced the marvels of decoration at Cefalu, Torcello, Monreale and numerous other examples in the west, and somewhat later, the mosaics of the great monastery of Daphne in Attica. The spirit of this period is a mere development of the religious tradition inaugurated by the second council of Nicea, which in 787 decreed for all time that the choice and treatment of sacred subjects was the concern of the church and not that of either emperors or painters. This decree has been faithfully followed in all the successive manuals put forth for the use of painters, as is clearly proved by the similarity of treatment in Byzantine work in parts of the world as far distant as Sicily, Cappadocia, Sinai and Rome.

The energies of this period were, however, rudely interrupted, as Mr. Dalton has shown, by the dispersal of the Byzantine artists owing to the fourth crusade and the capture of Constantinople. What could be carried away was installed in the monasteries of Mount Athos, in Epirus, and somewhat later at Mistra, but with the change of atmosphere and surroundings, sensible developments were bound to take place, and with the return of the Greek emperors to the city, we see the advent of a fourteenth-century renaissance, its new ideals spreading from the Danube to Taygetos, and producing the wonderful work still extant in the narthex and esonarthex of the Church of St. Saviour in the Chora (Kahrieh Djami) in Constantinople. This renaissance under the Paleologos emperors, while preserving to the full the traditional and religious spirit of the earlier work, introduced new methods of colour and a new composition both in landscape and architecture, and for the first time we find depth in perspective and a naturalistic expression and finish in the artist's work. There was individual expression and portraiture and thus the way was prepared for the great Athonic schools of Panselinos of Salonica and Theophanes the Cretan, the revivalists of the early sixteenth century, whose work is preserved both on Athos and possibly at Mistra. At the same time, as Mr. N. D. Kalogeropoulos[3] late Director of the Athens Byzantine Museum has pointed out, the Byzantine founders of the Macedonian School spread their art and traditions through Serbia into Russia and ultimately developed the great school of painting at Kieff, which carried Byzantine traditions into further Russia. It is true that the Macedonians in Russia suffer from their separation in the way of chromatic presentation, but they gain a sense of pathos from the Slav temperament, while in Macedonia itself, as Mr. Dalton tells us, they owe much of their decorative sense to the Italian School of Siena [PLATE I, C].

As we have already pointed out, at Mistra during the fourteenth century, in Euboea at Oxylithos, in the fifteenth century, and at Athos early in the sixteenth century, similar technical methods were in process of formation under Panselinos—if such a man ever existed—and his pupils, but the method is only the means to an end, that end being the presentation of living and correct portraiture as magnificent in the force of its character as in the method of its production. The new technique of this school will be noticed in the head of *St. Andrew* [PLATE I, B]. It pro-

[1] O. M. Dalton, "East Christian Art," Oxford, 1925.

[2] G. Sotidiou, "Guide to Athens Byzantine Museum," Athens, 1924.

[3] N. D. Kalageropoulos, "Metabyzantine and Neoellenicke Techne." Athens, 1926.

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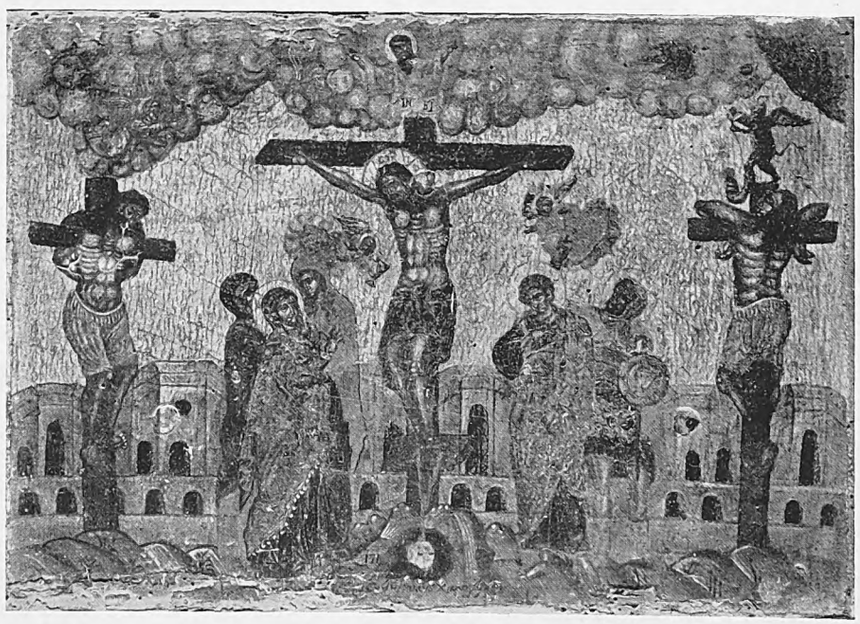
A—The Panagia. Greek fresco painting, formerly in Sumela Monastery, Pontos. (Mr. Eric Maclagan)

B—St. Andrew. School of fresco painters. (Mr. Th. Zympoulakis, Athens)

C—SS. Peter and Paul. Panel, 39.4 by 30.8 cm. (Messrs. Spink & Son, Ltd.)



D—Crucifixion. Panel from Corfu, 30.5 by 43.2 cm. (Messrs. Spink & Son, Ltd.)

Plate I. Greek Icon Painting

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A—St. John dictating to his Scribe at Patmos, by Theodore Poulakis. (Mr. D. Loverdos, Athens)

B—Three Saints. Macedonian School; 18th Century. Panel, 29.8 cm. by 22.2 cm. (Messrs. Spink & Son, Ltd.)

C—The *Zodochos Peges.* 18th Century. (Messrs. Spink & Son, Ltd.)

D—The Assumption of the Virgin. (Viscount Lee of Fareham)

Plate II. Greek Icon Painting

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duces its effect by strong lines of light on shade; this is especially noticeable in the formation of the nose, eyes, hair and other features, and from henceforth this school of Iconography dominates painting through the centuries in the traditional treatment of facial expression.

The period of the great fresco painters may be said roughly to last from about 1310 to 1530, when orthodox pilgrims were flocking to the great stronghold of their Church on the Athonic peninsula, and from this period we get the great development of the portable Icon. The first great name in this branch of ecclesiastical art is a contemporary of Theophanes, a Cretan, by name Michael Damaskinos; he is supposed to have produced his first great works in his native Island and to have migrated thence to Zante where he painted several icons on wood in the Church of St. Catherine of Sinai in that town. From Zante Damaskinos went to Venice, where he learnt miniature painting and travelled extensively throughout Italy; according to Mr. Kalogeropoulos he later returned to Corfu where some of his best work is preserved, dated 1571. Two examples of the work of this period are given on PLATE I, A and D, the first a very fine head of the *Panagia,* formerly in the Monastery of Sumela in Pontos, now belonging to Mr. Eric Maclagan, Director of the Victoria and Albert Museum. In this the pure Cretan treatment and hardness of line predominates. The second is a panel *Crucifixion* from Corfu [PLATE I, D] where the harshness of the Cretan treatment is modified by contact with the Venetian Masters, and landscape painting has been introduced in the Byzantine manner.

Contemporary with Damaskinos we find other great Cretan names, perhaps the greatest of which are Andreas Pavias of Candia, one of whose masterpieces is preserved in the Pinacotecha in Athens, and Tsanphournari, with famous examples in the Vatican Museum. These painters seem to have worked largely in Venice where works of theirs are shown. Next in fame comes Georgios Klonzas, several pieces of whose work are preserved in the Vatican Museum and are dated 1580. The brothers Emanuel, Joachim and Peter Lambardos, who worked in the Ionian Islands are also great exponents of this Cretan School, which up to 1620 was making continual progress under the influence of the Venetians, although never losing the Cretan tradition, which is that for facial presentation light must be imposed on shade.

A great development in the work of this school took pace during the seventeenth century, when the great name of Emanuel Tsane, Priest of St. George in Venice in 1661, produced wonderful examples of his art which exist in monasteries as far distant as Mount Sinai, throughout Greece, and naturally in Venice; from their dates we can trace his development and the modification of his first Cretan rigidity, which is strongly marked in pieces dated 1641, while those dated 1648 although traditionally Cretan are infinitely more humanistic, and the latest known, dated 1691, are full of individual expression.

Another great name belonging to this period is that of Elias Moschos, whose earlier work shows all the traces of Cretan rigidity. This painter migrated to Zante after the fall of Crete to the Turks and in the cathedral of that town are preserved several of his masterpieces, notably one of the "Koimises." Moschos painted early in the century, however, and as far back as 1631 we find that he is bolder in treatment and freer in style than Tsane, and that his modelling is more perfect.

Perhaps the most strange and beautiful modifications introduced into the Cretan School are those of Theodore Poulakis (1650) [PLATE II, A], whose earliest work is harder and more traditional than that of Tsane, and yet Poulakis develops his tradition to such an extent that he surpasses any of his contemporaries in his imaginative and symbolic presentations of sacred subjects; Poulakis was a pupil of Elias Moschos, and nearly all commentators are of opinion that he must have borrowed much of his bizarre feeling from German sources, as some of his work shows so much affinity with that of Albert Dürer.

While discussing the seventeenth century, special notice must be given to Philotheos Skoufas who was Curate of St. George in Venice in 1662, although his name always occurs as a monk in Zante after 1670. In the museum of this town are preserved the two most famous examples of his art, *The Divine Liturgy* and the *Battle of Naupactos.* Here we notice specially the careful and delicate treatment of his subject combined with the most rigid following of traditional type and presentation.

These men, as we have said, were all traditionalists at heart while absorbing the plasticity of the Tintoretto and Veronese Schools. Not so Panaghiotis Doxaras, the latest of his period. This man was taught in Zante by Byzantine masters. His earlier work much resembles that of Elias Moschos, and the detail in his *Jesus the High Priest* in the Church of St. Mary of the Angels in Zante shows that had he not committed artistic suicide, from the Byzantine point of view, his work would have come down to posterity as that of one of the greatest of Byzantine

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artists, instead of being lost in the maze of mediocrities who surrounded the Italian masters.

The latest of the great schools, Byzantine rather than Cretan, is the School of the Monasteries, which may be said to have reached its zenith between 1720 and 1750. Emanating from the schools of Mount Athos, Meteora, Megaspelion and Patmos, we have the portable Icon in the fullness of its delicacy and the perfected traditional treatment of both the subjects, their grouping and the personages to be represented in each scene, as this had been finally laid down in the manual of Dyonisios of Athos. In our illustrations of *St. Peter and St. Paul* [PLATE I, C] from the Meteora, the *Zodochos Peges* [PLATE II, C] with its carved Byzantine frame from Athos, and *The Assumption of the Virgin* [PLATE II, D] from Soma, we have the earlier models on which the later artists were working. The delicacy of the miniature work and the dignity of treatment accorded to each subject is very remarkable. The names of the directors of this school are for the most part unknown.

In conclusion we would remind the reader that all knowledge of Icon-painting is as yet in its infancy and that the *odium archæologicum* is as bitter amongst those students who are attempting to collect and classify Icons into their respective schools, as amongst archæologists in any other branch of art. We have merely attempted to give a general bird's eye view of the subject, basing ourselves not only on personal study, but on what few books exist dealing with the portable Icon and its division into schools. Further research can and will produce new theories; even to-day, if space permitted, we could enumerate distinctive work emanating from the island schools both of the Cyclades and the islands on the Asia Minor coast, of the village schools and the Anatolian School which took its technique from Cappadocea, whose primitive art lived on, very little known or recognized, until the expulsion of the Greeks from Asia Minor brought to Greece not a few pictures of this remarkable school.

MORE NOTES ON THE FLEMISH EXHIBITION

BY PAUL JAMOT

THE recent Flemish exhibition at Burlington House has already inspired many comparisons profitable to the historian of art. It will doubtless inspire others. There is no better proof of the interest of these great occasions on which pictures, known and unknown, but not usually seen together are hung side by side. To the general and philosophical reflexions brilliantly set forth in these pages by Mr. Roger Fry I may be allowed to add a few notes of detail.

I. TWO PORTRAITS BY JAN MOSTAERT [PLATE I, A, B]. The two *Portraits of a Man* (Nos. 119 and 122), of which one belongs to Liverpool and the other to Brussels, are clearly by the same hand. They have been given with reason to Jan Mostaert, after the studies published twenty-five years ago by M. Camille Benoit who, more than any other, has defined the manner and recognized the works of this painter, who was first known as the Master of Oultremont. The Liverpool portrait has figured in many important English exhibitions. The other has been seen by innumerable visitors since it was acquired by the Brussels Museum in 1884. But the two pictures had never before met on the walls of the same gallery. At Burlington House they were placed as pendants, and this arrangement emphasized an extraordinary similarity of costume and pose. In both panels the model is shown from a three-quarters point of view, seated and turned to the left before a landscape background diversified and animated by various scenes. The costumes are almost identical; a cap of black felt or velvet, light skin gloves, velvet coat over which is worn a mantle with short sleeves and large light revers. But the resemblance goes beyond costume and pose; it extends to the models. They have the same facial structure, the same elongated oval, terminating in a pointed chin, the eyes enshrined under arched eyebrows similarly traced, the same drawing of the mouth with the thin, closed lips; the relation of head, neck and shoulders, too, is in each case the same. Similarities so close as these presume not a relationship between two people but two depictions of the same sitter. There is between the two portraits the single difference of age. The Liverpool portrait shows a very young man with a fresh and delicate skin. In the Brussels portrait he is perhaps twenty years older.

Unfortunately this identity, which, to my mind, is firmly established, does not give us the name of the model. The two paintings still bear the description, *Portrait of an Unknown Man*. It does not carry us far, I admit that both are the same unknown man; but who can tell whether some day and somehow from the bringing together of the two portraits, the sitter's name may not emerge? In both backgrounds are complicated scenes capable of interpretation in an allegorical sense. In the Liverpool example we have *The Hunt of St. Hubert*, with the saint kneeling before the white stag

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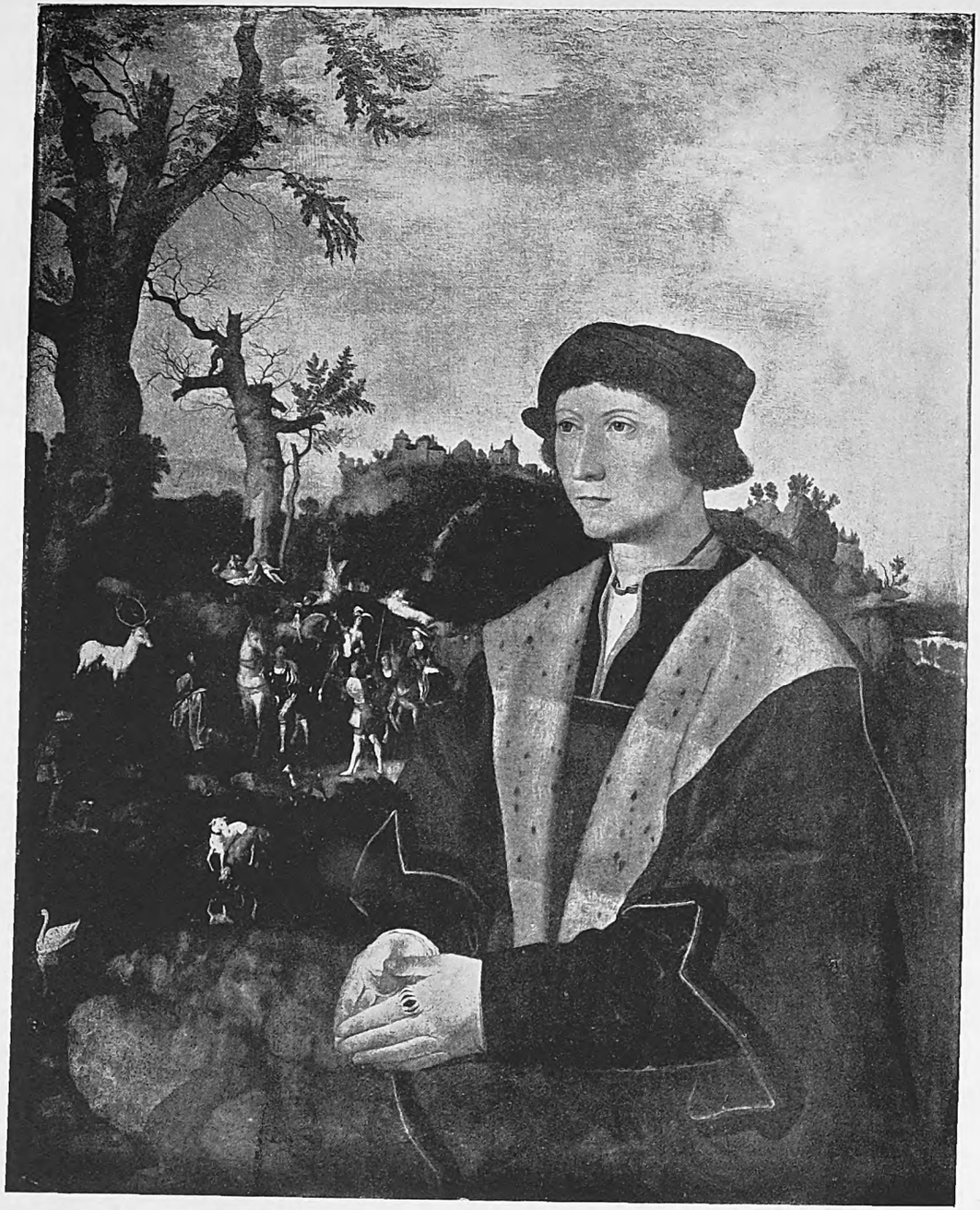
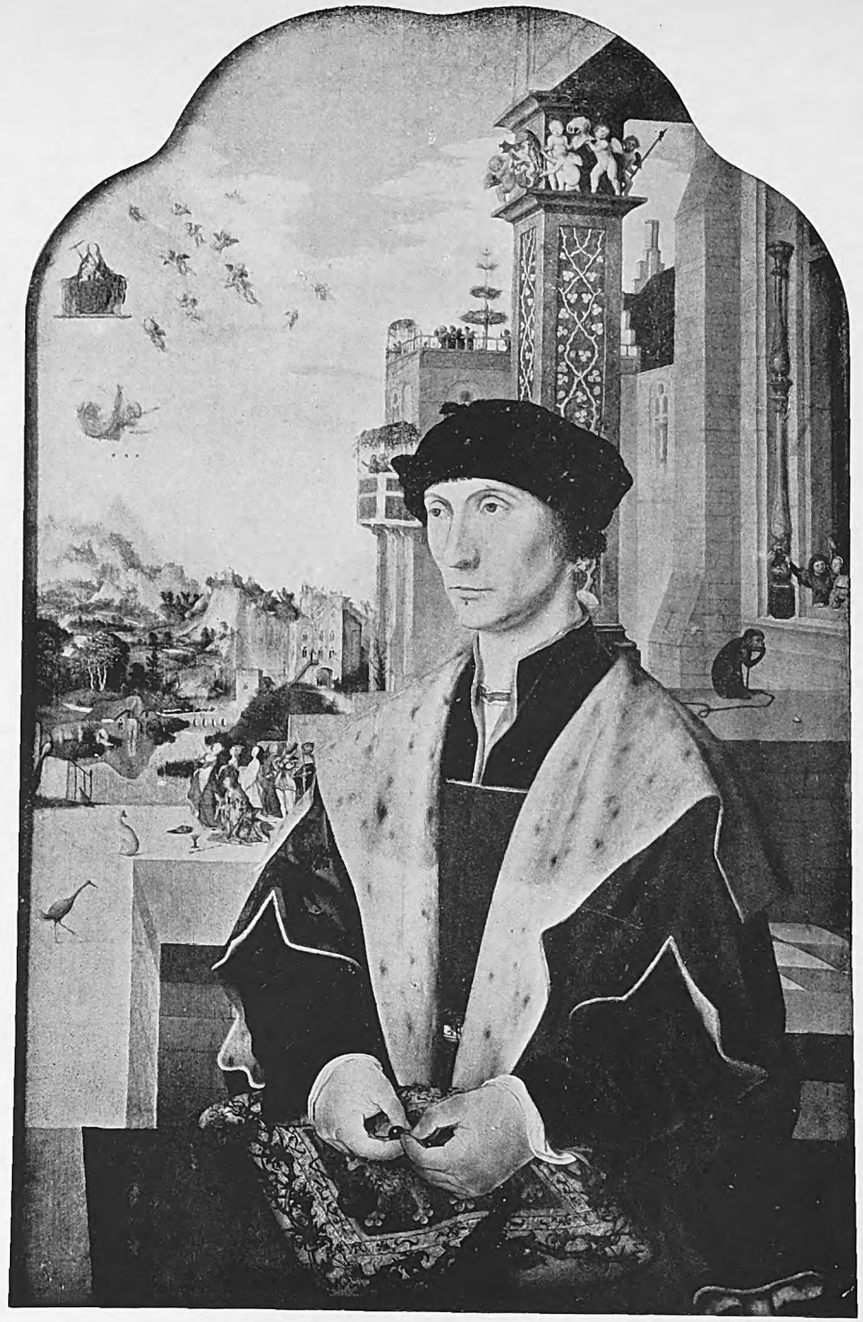


A—Portrait of a Young Man, by Jan Mostaert. Panel, 96 by 76 cm. (Liverpool Royal Institute)



B—Portrait of a Man, by Jan Mostaert. Panel, 88 by 57 cm. (Musée Royal des Beaux-Arts, Brussels)

Plate I. More Notes on the Flemish Exhibition

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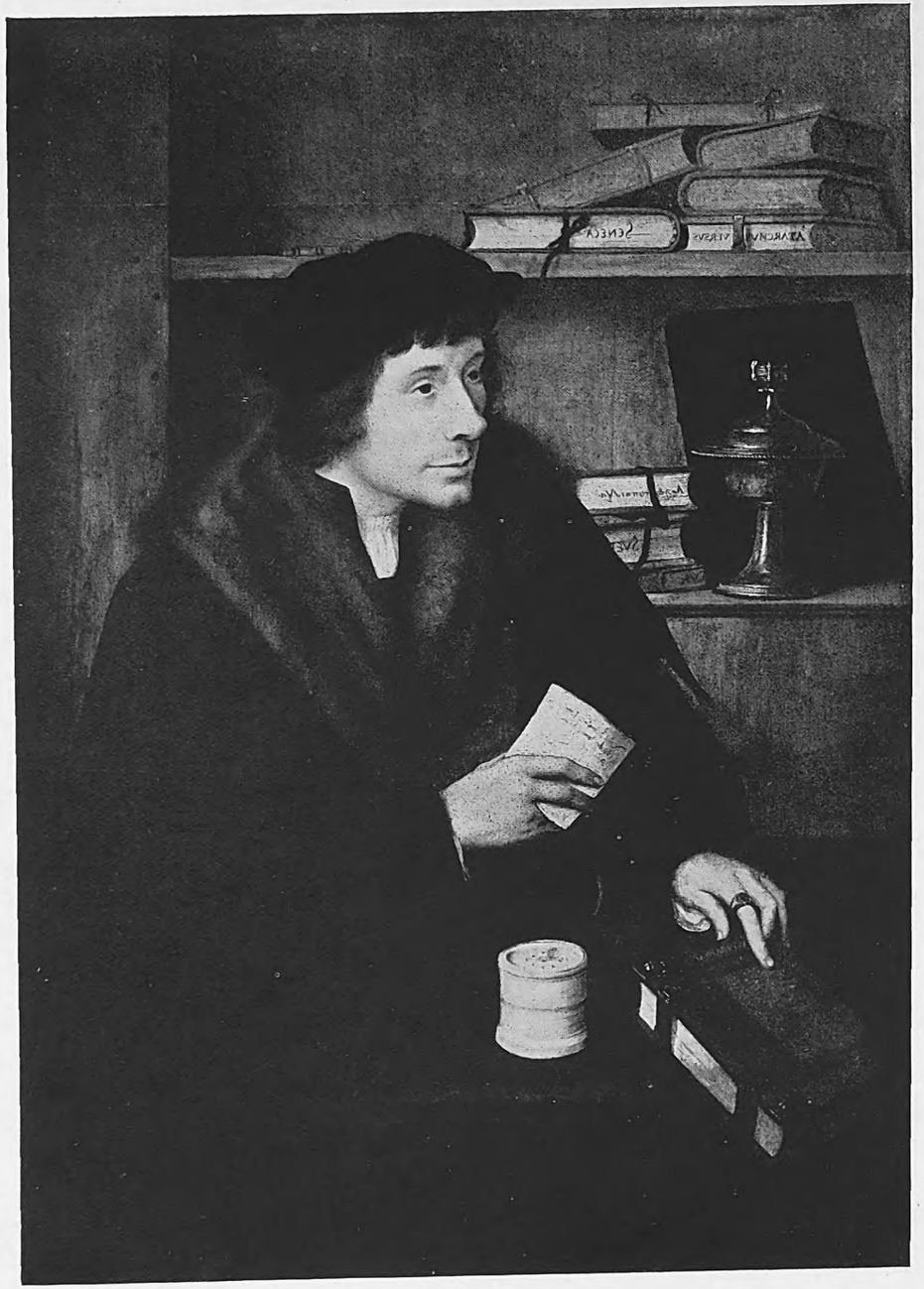

A—Aegidius, by Quentin Matsys. In reverse. Panel, 74 by 41.5 cm. (Lord Radnor)

B—Portrait of a Young Man, here identified as by Quentin Matsys, and described as an early portrait of Aegidius. Panel, 38 by 28 cm. (Sir Herbert Cook, Bart.)

Plate II. More Notes on the Flemish Exhibition

bearing the cross between its antlers. Can we go as far as to conclude from this that the young man's name was Hubert, or only that he was a great hunter? As to the episode of the Emperor Augustus and the Sybil of Tibur, which appears in the background of the Brussels picture, we have in this case no allusion to the life of the sitter. It is simply a religious symbol without special application, but in harmony with the pious attitude of the model, who holds a rosary in his hands. This legend, which was held to prophesy the advent of Christianity, was then very popular. The author of our portrait seems to have been fond of it, for in the wing of a diptych also belonging to Brussels Museum, he has shown a donor against a landscape background, in which we see the same episode of the Sybil of Tibur.

It ought to be possible to draw a more positive indication from the escutcheon supported by angels above a capital in the background of the Brussels portrait. Specialists have recognized on it the arms of the Counts of Holland, arms attributed later to various families legitimately or illegitimately descended from this ancient house. Thus the man painted by Mostaert in his first youth and in his maturity belonged to a noble family; that is all we can say about him for the present.

II. MABUSE OR MATSYS? The *Portrait of a Man* [Plate II, A, Burl. House Cat. 175] leaves no doubt as to the identity of the sitter, and there is no less certainty as to that of the author. We are, in fact, well informed about this painting through the correspondence of Erasmus and Sir Thomas More.[1] The portrait is of Peter Gillis or Pierre Gilles (1486-1533) who, following the humanist fashion, had latinized his name to Ægidius. Was not the form Thomas Morus more frequently met with than Sir Thomas More? Gilles, the modest and devoted collaborator of his two illustrious friends, published the letters of Erasmus and translated More's "Utopia" into Latin. In 1517, the year in which this translation appeared, Erasmus was at Antwerp with his friend Ægidius who was the municipal secretary. They had the idea of being painted together, *in una tabula,* by the celebrated painter Quentin Matsys, and of sending this portrait to their mutual friend, the English Chancellor. Their letters tell us how the work progressed. We should not, I think interpret the words of Eramus's letter, *in una tabula,* to mean that the two portraits were united on one picture. This tabula no doubt comprised two hinged panels forming a diptych, on which Erasmus and Pierre Gilles, in similar poses, formed a pair. We do not quite know what has become of the Erasmus panel. The portrait, which is now in the Galleria Nazionale, Rome, may be a replica of it. As to the other panel of the diptych, there is no doubt of its being the one which Lord Radnor lent to the Flemish Exhibition at Burlington House. Gilles holds in his left hand a letter bearing his address in More's handwriting: *Viro Literatissimo Petro Ægidio, Amico Charissimo, Antverpiae.* Books lie on the table in front of him and on the shelves behind him. Their titles are legible on back or side. We recognize Erasmus's works and those of the classical authors. "ANTIBAPBAPOI" is the book which Ægidius is touching on the table. Behind the shoulder, on the first shelf, we read on the backs of three volumes: SUET(onius), CUR(tius), and Αρχοντοπαιδεια. The upper shelf also holds three volumes of which the titles are: ATARCHUS, VERSUS and SENECA.

In the same exhibition was a picture lent by Sir Herbert Cook (No. 196), a *Portrait of an Unknown Young Man* [PLATE II, B], the painter of which was also unknown. Many alternative attributions were proposed, Mabuse, Matsys and Jacob Van Utrecht. In the Burlington House catalogue it was described as attributed to Mabuse and as dating from about 1520.

Two observations impressed themselves on me the more I looked at this lovely, sensitive and nervous picture. First, it seemed to me to be little related to the authentic manner of Mabuse. Then I was struck by its extraordinary resemblance to the *Portrait of Ægidius,* exhibited in the same gallery though not on the same wall. It is a resemblance which, to me, embraces at once the personality of the model and the quality of the painting.

Mabuse was represented at Burlington House by many and important works. The portraits were particularly numerous. Those of *Jean Carondelet,* the *Children of the King of Denmark, Anne Marquise de Veere,* a *Knight of the Golden Fleece,* not to count *St. Donatian* which is also a portrait, allowed us to judge how much, in style, in his manner of posing the model, and in painter-like technique, he differs from the artist who painted the *Unknown Young Man* of the Cook Collection. In spite of the richness and picturesqueness of the costumes and accessories, in spite even of a strong impression of physical life and of the executant's undeniable talent, there is in these portraits a certain monotony, due not solely to the painter's habit of placing his models nearly always in the same three-quarters position of bust and head. They have a family likeness. Each artist, we

[1] Cf. Helen, Countess of Radnor, and W. B. Squire, "Catalogue of the Collection of the Earl of Radnor," 1909, I p. 44; André Machiels, "des Portraits d'Erasme," Gazette des Beaux Arts, 1911, II, p. 349.

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know, has a favourite type which he unconsciously lends to the figures in his pictures and which, in the portraits themselves, betrays him in spite of a sincere desire to copy nature and obtain an exact resemblance. In Mabuse's work this type shows a round, oval face, the flesh white, fat and a little soft, the lips fleshy. The eyes are very characteristic, being set far apart, rather round, very wide open and with a placid expression. We can see all this in the portrait of *Jean Carondelet* in the Louvre, which is rightly regarded as one of the artist's masterpieces. Mabuse was a good painter but clearly no psychologist.

Let us turn now to the *Unknown Young Man* in the Cook Collection. What differences we find! Here we have a painter who, quite unlike Mabuse, looks for and finds a new experience each time he painted a portrait, since each is for him the revelation of an individuality, and there are no two individualities alike among the children of men. This unknown man, who is not apparently a great noble, nor yet a celebrity, gives a hint of sharpness, of domination, of arrogance, with which the worthy Mabuse never succeeded in endowing his most princely and imperious models. The painter who scrutinized this attractive and singular physiognomy was a student and connoisseur of character; he introduced a sort of intimate drama into the portrait. And is not this just what Matsys did in painting Ægidius in his study?

Although the setting in the latter case is infinitely more developed and more important, clearly the presentation is analogous to that of the Cook portrait. To me Matsys is certainly the author of the two portraits, and the same man, at an interval of years, was his model. The thin head with its angular features, expressive at once of boldness and profundity, the long nose like a fox's profile, small piercing eyes, thin, sinuous mouth, closed lips, a movement of the neck that throws the face forward; so we see Ægidius in Lord Radnor's picture, and so we see him in our unknown.

Pierre Gilles, who was 31 in 1517, in the Longford Castle portrait, looks five or six years younger in the portrait in the Cook Collection, which should thus be dated about 1511-12. Pierre Gilles was a friend of Matsys. He it was who took Erasmus to the painter's studio. There would be nothing astonishing in Matsys having painted his portrait more than once. The taste for marked types and unusual expressions, which characterizes the two portraits we are considering here, is indulged in by Matsys in both his secular and religious compositions. If he is an inventor of feminine elegances and suavities, he is also the painter of the imaginative and realistic *Misers* at Windsor, of *Unequal Love* and of other pictures in which the search for expressive types leads to oddity, almost to caricature. He belongs to some extent to the family which begins in Jerome Bosch and ends in Peter Brueghel. The worthy and placid Mabuse is far removed from that.

III. A New Work by the Maitre de St. Gilles. In the remarkable exhibition organized to perpetuate the glory of Flemish art, there were two or three works, and those not the least among them, which by almost universal consent must be regarded as French and not Flemish. The celebrated picture from the Glasgow Gallery of *St. Victor and a Donor* and Lady Seaforth's picture, *St. Giles* [Plate III, A] saying mass in the Abbey of St. Denis, were certainly best known among the masterpieces in Burlington House. Very few people to-day would, however, retain the name of Hugo van der Goes on the first picture, which is accepted as one of the finest productions of the Maître de Moulins, to whom we ought henceforth give the name of Jean Perréal. The author of the other picture is still known only as the Maître de St. Gilles, but we have every reason to classify as French this artist who is as original in his drawing and his style as in his composition and his colour.

Till now, in studying the manner of this anonymous master, we have only had one picture to compare with Lady Seaforth's. This is a panel of the same size, detached from the diptych which the two originally formed, and which, in 1894, passed from Lord Northbrook's collection into the National Gallery. Its subject is another episode in the life of St. Gilles; the saint, dressed as a hermit, protects a roe pursued by hunters. His hand has been pierced by the arrow destined for the animal. A young noble in a velvet coat and a scarlet and gold brocaded waistcoat kneels before the hermit to implore his pardon. The general appeal of the two pictures is different, one taking place in the interior of a church, while the other derives its chief charm from the landscape, which is painted with much precision and freshness, and with a very personal perception of the effect of light and aerial perspective. But in spite of the superiority of the *Mass*, no doubt can be entertained that the two pictures are by the same hand. The Maître de St. Gilles has a very marked personality. Clearly the same artist conceived and drew the figures in the two pictures. In both we find the same types and the same colour, of which the chief characteristic is the startling quality of the greens and reds, contrasted with the violet blacks seen under a silvery light.

Now, once again I find all these characteristics in a still smaller panel of the *Resurrection* [Plate III, B] belonging to the Musée Fabre,

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A—The Mass of St. Giles, by a French artist known as the Maître de St. Gilles. Panel, 61 by 45 cm. (Lady Seaforth)

B—The Resurrection, here identified as by the Maître de St. Gilles. Panel, 48 by 28 cm. (Musée Fabre, Montpellier)

Plate III. More Notes on the Flemish Exhibition

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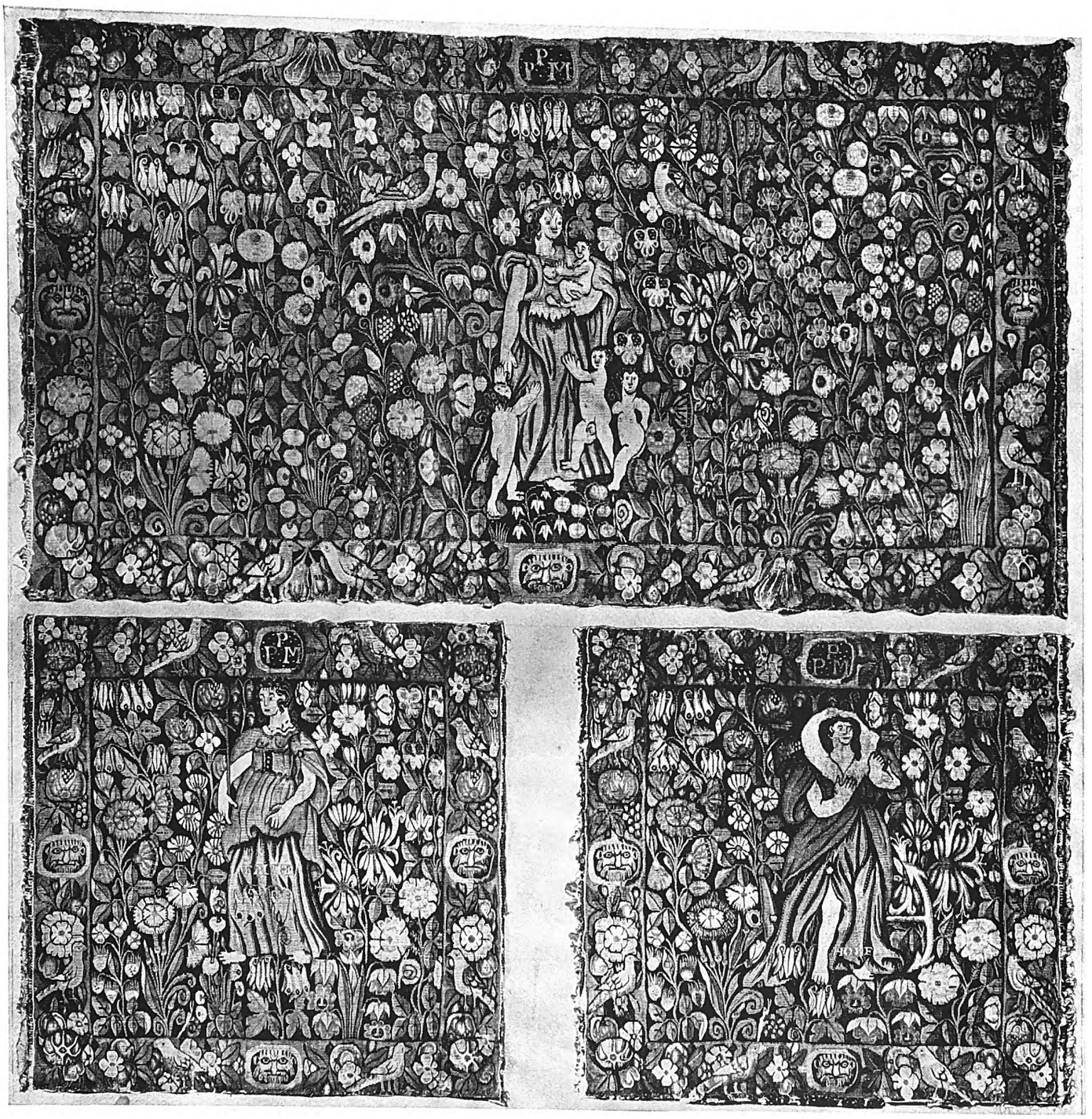

Set of tapestry panels here identified as from the Sheldon looms. *A—Charity;* 52.5 by 97 cm. *B—Faith;* *C—Hope;* each 49 by 50 cm. (Royal Scottish Museum, Edinburgh)

Sheldon Tapestries for the Royal Scottish Museum

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Montpellier, and exhibited at Burlington House (No. 34) with the simple description, "Flemish School, XVth Century." Christ, risen from the tomb and holding the banner surmounting the cross, adored by angels in white robes, makes the sign of benediction. Around him the onlookers are overwhelmed by the miracle; one rubs his eyes. The Roman soldiers bent to the earth also have their eyes fixed on the divine and radiant apparition. To the right a group of kneeling donors is led by St. Catherine of Alexandria.

The painting, which was bequeathed to the Musée Fabre in 1892, is obviously of the same period (second half of the fifteenth century) as the two pictures of the *Legend of St. Giles;* but we note other analogies besides that of date. We see here the same colour harmony in which the reds and greens respond to brilliant whites and deep blacks. The figure types are very similar, Christ, for example, with His black hair and beard and His large, rather prominent eyes resembles Charles Martel kneeling on his prie-dieu in the basilica of St. Denis. Although Lady Seaforth's picture shows us Charles Martel in profile and Christ in the Musée Fabre picture is presented full face, the resemblance remains quite striking. I believe, then, that the Montpellier *Resurrection* may be added to the hitherto rare works by the Maître de St. Gilles, and I hope that this new attribution may be the means of finding others which may enlighten us further on this masterly and attractive personality of French fifteenth-century art.

SHELDON TAPESTRIES FOR THE ROYAL SCOTTISH MUSEUM

BY W. CYRIL WALLIS

THERE has recently been acquired by the Royal Scottish Museum, Edinburgh, a set of three tapestry panels which may be claimed as productions of the Sheldon looms established at Barcheston, Warwickshire, in the sixteenth century.

The set comprises one large rectangular panel [PLATE A] measuring 38¼ × 20⅝ ins., and two smaller square panels [PLATES B and C] each measuring 19¾ × 19¼ ins. The former shows a figure of Charity represented as a woman clad in voluminous robes nursing a child, while three others disport themselves at her feet. The other panels each depict a figure similarly attired, one holding a cross in her right hand, the other with an anchor by her side, and inscribed respectively "FAITH" and "HOPE."

Forming a background to these figures is a closely-patterned design composed of a variety of flowers, such as might be cultivated in an Elizabethan garden, including the honeysuckle, the columbine, Solomon's seal, the pansy, the wild rose, the carnation, the daffodil, the marigold, the marguerite, and borage. There will also be found naturalistic representations of such fruits as the strawberry, the apple, the pear, the vine, the fig, and the pomegranate, among which birds and snails are introduced with pleasing effect.

The borders are composed mainly of birds and groups of fruit and blossom. The initials PPM, presumably those of the person or persons, for whom the panels were woven, are inserted in the centre of the top border of each panel, while lions' masks, a characteristic Elizabethan feature, occupy a similar position on the other three sides.

The colourings, which are rich and harmonious, despite a certain mellowing due to age, are numerous, and include a bluish black (for the background) and various shades of red, blue, yellow, and green. These have all been carefully selected with a view to depicting the various objects as nearly as possible in their natural tones, most of the leaves being woven in two, and the flowers and fruits in three or more different shades.

Though records of tapestry-weavers and their work in England may be traced back as far as the first half of the fourteenth century, the looms set up by William Sheldon, an English county squire, about the middle of the sixteenth century, must be regarded as the first serious venture of the kind in this country. It is uncertain exactly when this important industry was founded and when it terminated. There are reasons for supposing, though they cannot be verified at present, that the factory was in operation as early as the reign of Henry VIII. It is known, however, that Sheldon sent a certain Richard Hickes (or Hyckes) to the Low Countries to learn the craft of tapestry weaving, and that, on his return with a number of Flemish weavers, looms were set up at Barcheston Manor and also at Weston. Nash in his "History of Worcestershire" says: "William Sheldon first introduced the working of tapestry into England at Barcheston, having at his own expense brought workmen from Flanders and employed them in weaving maps of the different counties of England and other curious pieces." The Manor of Barcheston did not become the property of Sheldon till 1561, which is, accordingly, the earliest date assignable to any production of these looms.

William Sheldon died in 1570, and in his will dated the same year he declared Hickes

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to be " the only author and beginner of this art within this realm." He recommended the maintenance of the factory to his son Ralph, but bequeathed the Barcheston estate to Hickes on condition that he should " contyneue the exercysing of the same trade to so good a purpose as he hath begun." That this trust to carry on the looms was faithfully performed is proved by the fact that tapestries were made at Barcheston till well into the seventeenth century.

The ultimate foundation upon which the identification of Sheldon's works rests are the woven maps of English counties[1] belonging to the Bodleian Library, Oxford, and to the Yorkshire Philosophical Society, and the tapestries discovered as recently as 1919 by Colonel Howard and Mr. John Humphreys at Chastleton House.[2] With the exception of these none of the tapestries so far claimed as productions of the Warwickshire *ateliers* possesses a pedigree of any considerable length.

With regard to the set of panels now in the Royal Scottish Museum, nothing of their history is known beyond the fact that they had for some time previously been in a west country mansion. Their connexion with the Barcheston factory is, accordingly, based solely on evidence of style and technique.

In substantiation of this claim we would compare them with a heraldic panel in the Victoria and Albert Museum.[3] This latter bears the arms of Sacheverell, the initials H.S.P. which occur below the shield, probably standing for Henry Sacheverell Primogenitus, who died in 1581. Though further enriched with silver-gilt and silver threads, it is woven, like the Royal Scottish Museum panels and the majority of tapestries attributed to the Warwickshire factory, in coloured wools and silks on woollen warps. Having twenty warp threads to the inch, it is of somewhat finer texture than the set of panels under review which, in common with most of Sheldon's productions, have seventeen to eighteen threads to the inch.

A careful examination of these two tapestries shows that in them not only are many of the same flowers and fruits represented, but that these are rendered in a style so characteristically Elizabethan as to leave little doubt that the panels are more or less contemporaneous works of one and the same factory. Thus apples, pears, and pomegranates, as well as apple and pear blossom, occur in the borders, while Solomon's seal, the wild rose, the pansy, the daffodil, the marigold, the marguerite, the carnation, borage, and the strawberry, occupy a large proportion of the fields of both tapestries.

Another motive common to the borders of both is the lion's mask, which is so frequently seen in tapestries attributed on other grounds to Sheldon's looms that it has come to be regarded as a distinctive feature of their productions.

To sum up, we would say that, apart from the evidence of the English names " FAITH " and " HOPE," the naïve simplicity which characterizes both the figures and flora of this set of panels places their native origin beyond all question, while their attribution to the Sheldon factory, based as it is on stylistic and technical grounds, seems, in the light of our present knowledge, wholly justifiable.

[1] At present on loan at the Victoria and Albert Museum. Described and illustrated in Tapestry, Portfolio III, 1915 (V. and A. M.).

[2] See A. F. Kendrick. Walpole Society's Annual. Vol. XIV (1926), p. 38. J. Humphreys: Elizabethan Sheldon tapestries: Archæologia. Vol. 74, p. 190.

[3] Victoria and Albert Museum. Catalogue of Tapestries. 2nd Ed. 1924. Pl. II. Clifford Smith: Proc. Soc. Antiq. Vol. XXVI, p. 236.

A FORGER OF RAPHAEL DRAWINGS BY OSKAR FISCHEL

THE layman speaks more of forgeries than does the scholar. In truth there are few deliberate forgeries of the drawings of great masters, though we can calculate for ourselves how much Raphael has been *copied* in the last four centuries; figures have been taken from his pictures if they could be used as motives in other compositions, and for the same reasons his sheets of studies have been copied. The many copies which to-day lie side by side with the originals in old portfolios are the outcome of admiration and artistic requirements. Experience has taught us that these copies are not utterly worthless; they often contain lost subjects, and are more informative if they throw light on Raphael's methods of composition than if they answer the query: " right or wrong."

We know that the great Jabach, when he sold his drawings to Louis XIV, had facsimiles made for himself by young artists, and it is said that many of these found their way into the portfolios of the Louvre while several originals remained behind for more certain remembrance. Here we are verging on the true " dolus " of the forgery, but are still dealing with copies of existing genuine sketches, Raphael has only been truly forged, with the intention of creating something new in the style of the master, by one hand. We do not

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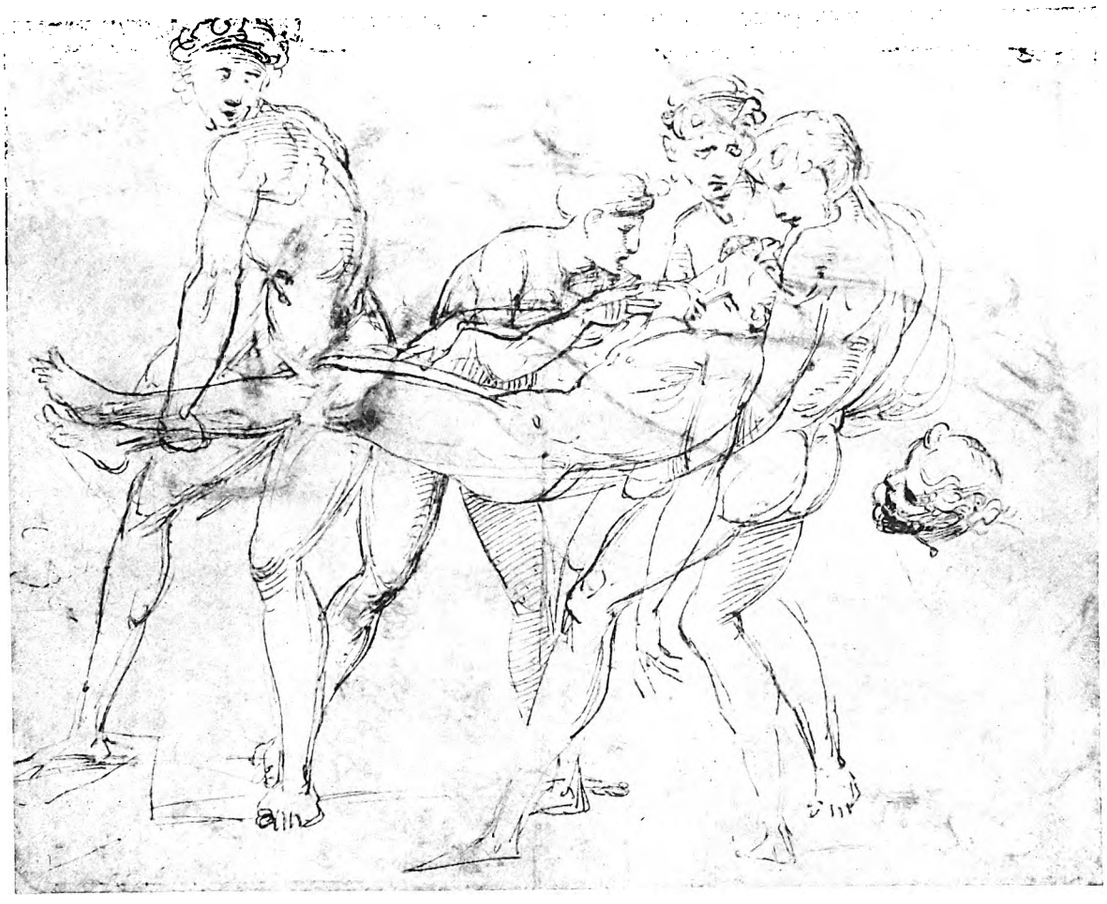

A—Sketch for *The Death of Adonis*, by Raphael. Pen drawing. (Oxford)

B—Forgery of the sketch by Raphael, shown above. Pen drawing. (Formerly in the Habich Collection, Cassel)

Plate I. A Forger of Raphael Drawings

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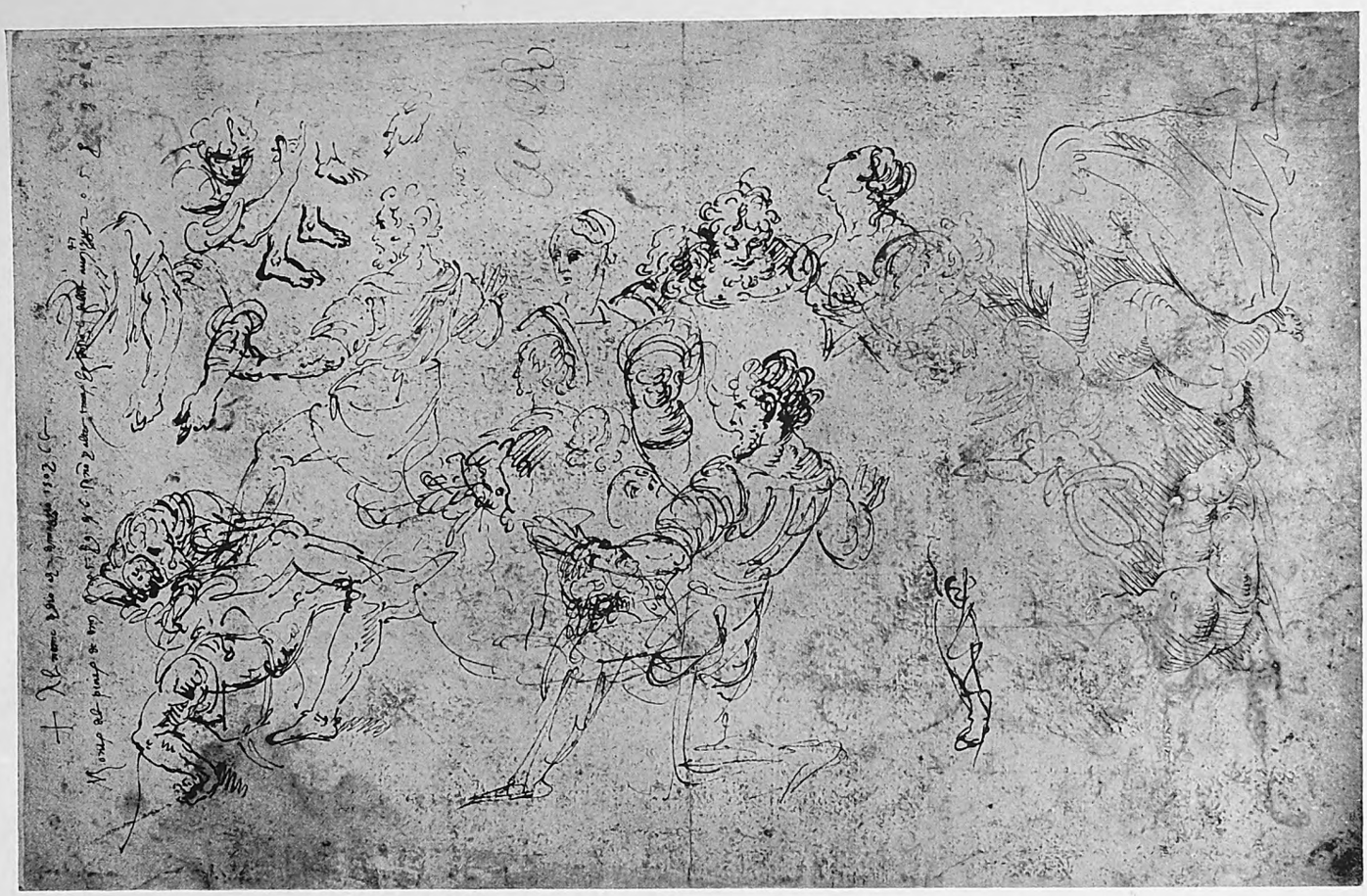

A—Sketches forged after Raphael. Pen drawing. (Major Kuhlen)

B—Sketches forged after Raphael. Reverse of sheet shown above. Pen drawing

Plate II. A Forger of Raphael Drawings

know the name or origin of this benefactor of the human race but we know his characteristics well.

Timoteo Viti was long regarded as this skilful imitator, but the six certain studies by the hand of this " gagliardo disegnatore " should protect him from this dubious honour.

This practised hand often copied from sketches now in the Oxford Collection. It is still doubtful if these copies were made in England or whether, like the originals, they came from Italy. It argues in favour of an English origin that England had become the country of collectors of drawings, and that this hand betrays in many details the English pen work of the end of the eighteenth century.

We can best study its style by comparing the copy and original of the *Death of Adonis*. [PLATE I, A and B]. (The original is in Oxford and the copy in the former Habich Collection in Cassel). On coarse, browned paper, which looks as if it had been smoked, the pen traces the segments and curves round the contours without the aptitude, so especially Raphael's, of modelling by the variation of the thickness of the line. In the hatched areas of shadow the scribbled lines are linked together by hooks whereas even in Raphael's most fluent and rhythmical style each stroke is distinct from the next.

Why is this imitator other than a more or less clever copyist? Why is he a forger? He is his own accuser: we have a sheet of studies by him on which he exercised his talents in *études* [PLATE II, A and B].

The Corsiniana in Rome has a folio sheet covered back and front with pen scribbles: subjects from Raphael's various periods are here jumbled up with each other. The greater part of the sheet is occupied with motives from the Roman tapestry composition, *the Punishment of Ananias,* pen-drawn in the style of Raphael's Florentine years. On the right of it on a larger scale is a fragment of one of the Florentine *Madonnas* still known to the draughtsman but lost to us (it was last known in 1860 in the possession of Major Kühlen in Rome) in the style of the Canigiani *Holy Family* in Munich. And beside these subjects of 1508 and 1518 is written in old script, " al nome de dio al 2 maggio 1503." On the reverse we find again the Florentine *Madonna* motives mixed with the Prophet Jesaias (from S. Agostino)—walking figures seen from the back (also found in the Habich Collection) by the same hand and again the inscription, verified by a cross, " al nome de dio "; below are certain numerical reckonings with which the draughtsman is fond of experimenting. It shows also through a back view of a nude the specially intimate charm of the sheet in the Lansinger Collection, Munich (cf. Zeitschrift für bildende Kunst. No. 4/5, 1925/25/89). Once familiar with this sheet of studies we soon begin to recognize the draughtsman's characteristics: the heads look like dissociated masks, unattached to the bodies, the pen lines stray over the forms instead of shaping them. Often a part of the body or a movement is quite aimlessly copied without any improvement. The Albertina sheet with the three goddesses from Marcantonio's *Judgment* of *Paris* is a good example [PLATE III]. The shoulders of the goddess with the raised dress, and Venus's leg are only thoughtless copies, not improvements. This sheet is important for other reasons. The quality of the wash shows that the author was very skilful in the control of other techniques besides that of pen drawing, and the branch of a tree which appears on the right is particularly illuminating. It is quite possible that this talent became sufficiently ubiquitous to devote itself to most other schools and that its wide virtuosity ranged from the art of the Quattrocento to the Seicento, from Florence and Rome to Venice, and even to the North. Genuine masters of pen drawing must have had many enrichments of their work from his hand. No one from Gozzoli to Titian, or even to Altdorfer, seems to have been safe from him.

We should like to be able to identify this pseudo-genius, but for this it would be necessary to collect the pedigrees of all doubtful sheets and compare them. I suspect his tracks lead to England; one of the clearest examples of his handiwork in the Bonnat Collection at Bayonne, in which he copies Raphael's *Fruit Harvests,* in the Oxford Collection (Robinson 81) from the collections of Count Baglioni and Sir Thomas Lawrence—it was sold at Christie's in 1852 with the Reveley Collection—was reproduced in facsimile in Metz's " Imitations of Drawings " published in 1789.

We can hardly believe that the forger obtained access to his originals when in Pesaro in the Antaldi collection or in Perugia in the Baglioni. It would have been easier in England; perhaps he can be traced to the circle of English connoisseurs of the late eighteenth century round whose collections a group of clever copyists might gather in the manner of the old drawing schools.

There is consolation to be found in the fact that Raphael seems to have been forged by only one of these *virtuosi.* In this sense the forger can truly be described as " unique."

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TWO UNPUBLISHED DRAWINGS BY GIACOMO TINTORETTO

BY LUITPOLD DUSSLER

THE evidence of Tintoretto's careful studies in line after antique and contemporary masterpieces of sculpture, set before us by Borghini, Ridolfi and Boschini, has been fully confirmed by recent research into the great Venetian's drawings. We see from these drawings that he was concerned less with a wide variety of plastic models sufficiently important to be noted down than with the rich exploitation of the possibilities of a few figure groups of special or personal interest to the artist. Among the models used by Tintoretto, the sculptured group of Samson with the two defeated Philistines, deriving from a lost work by Michelangelo, seems to have been specially utilized for his studies. No fewer than ten drawings by the master from this model have come to light (in the Uffizi Gallery and Mr. Charles Loeser's collection in Florence, in the Corsini in Rome, in Berlin and in Oxford) while the drawing [PLATE B] found by me in the Musée Bonnat, Bayonne and hitherto unknown to scholars, can now be added to the list. Although I do not personally know all the variants named, I think I am right in saying that the drawing in the Musée Bonnat shows a view of the group different from that in any of the others. The much interlaced group of which there are several bronze replicas (in the Kaiser Friedrich Museum, Berlin, Museo Nazionale, Florence, Pierpont Morgan Collection, New York) offers so many possibilities from various angles, and so many new and fascinating views of the contours, the movement, the apparent changes of surface and mass and the play of light and shade bound up with these, and finally of the general composition, that a draughtsman like Tintoretto would inevitably feel himself impelled to return again and again to the subject. If we look on the drawing in the Berlin Kupferstich Kakinett (No. 5228) as a relatively frontal view, which emphasizes the static character of the struggling Samson with the most conviction, the drawing in the Musée Bonnat shows a view from the right wherein the steadfastness of the giant seems to be shaken. And what a new and surprising effect is attained through this change of position! An extraordinary impression of power is made by the muscular form of the gigantic body; a magnificent rhythmic energy of an intensity only to be described by the word "terribilità," is wonderfully expressed by the transition from the raised arm to the left shoulder-joint, while in front the contour follows its undulating course from the steeply descending line of the head to dissolve into the many sharp breaks at the bottom of the drawing. Do we need any further proof of the authenticity of Tintoretto's draughtsmanship? I feel that each detail of the drawing and the masterly sureness of the figure-modelling shown in the taut body and in the unsurpassable handling of the powerful neck, leave no doubt about it.

Whereas, in the case just discussed, we have had to demonstrate an origin in sculptural art, in that of the drawing of a reclining female nude [PLATE A], in the collection of Mr. Frits Lugt, Maartensdijk, we can have no hesitation in concluding that the study is from nature. If we were to judge only from the head with its coarse, square structure and its solid features, we might indeed almost doubt that the artist was working from a living model, but the rest of the body, especially the upper part of the torso, is so finely and naturalistically drawn, and the softness of the body is indicated with such gentle and discreet shading in dusky charcoal, that we can hardly fail to accept it as a study from life. Most probably the drawing belongs to the large series of studies made by the artist and did not serve as an exact preliminary sketch for a painting of a Venus or a Danae, or other mythological character, for it lacks the squaring up lines generally used by Tintoretto in these circumstances. And, as is usually the case, we cannot fix the date of the drawing beyond saying that it belongs more probably to the beginning of the master's middle period than to the early part of his career. As evidence we have the sparing use of white for the high lights and the sureness of the modelling while the relatively continuous contour and the remarkably vibrant sensitiveness of line are characteristics which give no clue to the dating of his work. It is in respect, on the one hand, of its momentary and impulsive conception and, on the other, of the painstaking elaboration of the central forms that give the Lugt drawing a special value in Tintoretto's œuvre.

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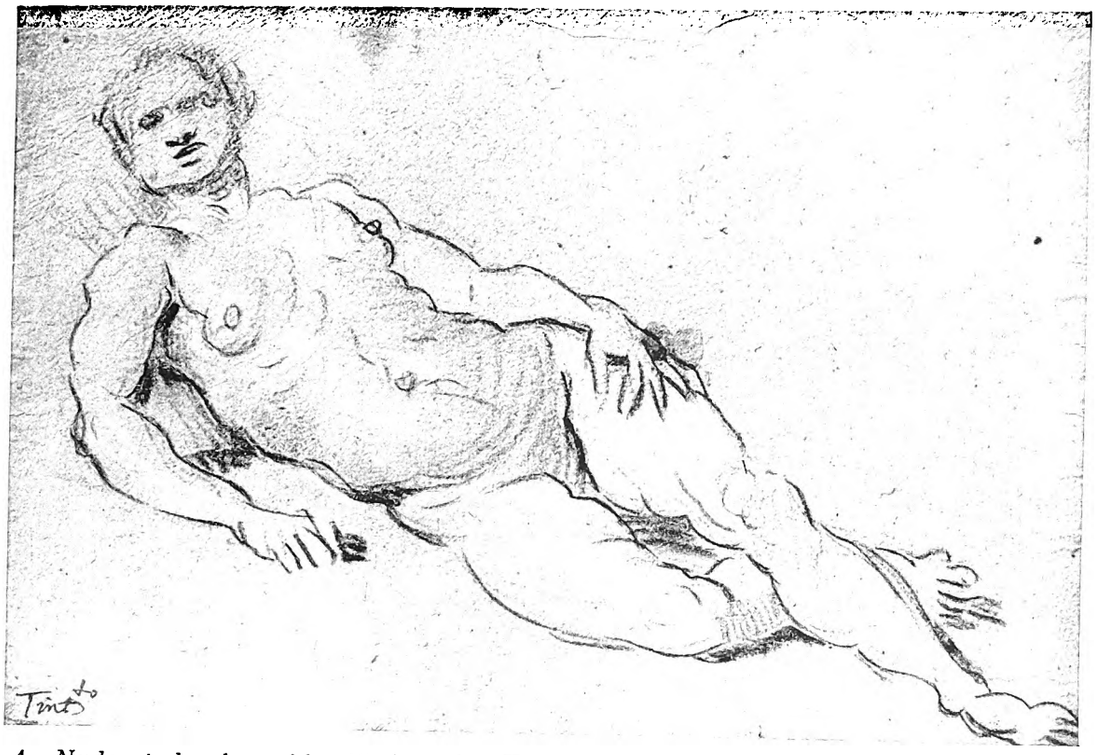
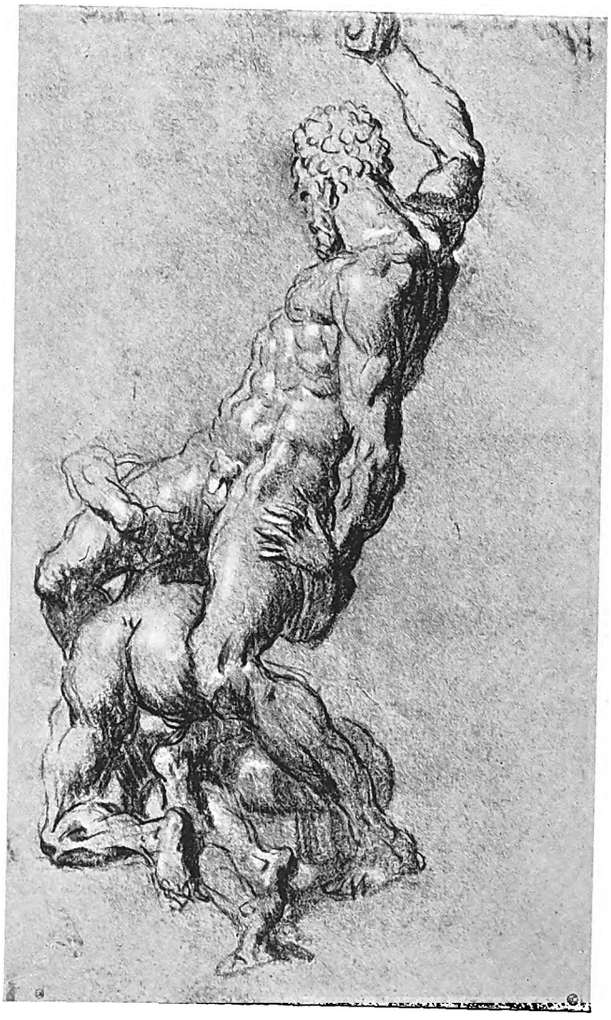


A—Nude study, here identified as by Tintoretto. Drawing, 20 by 29 cm. (Heer Frits Lugt, Maartensdijk)

Sketch of the *Judgment of Paris.* A Raphael forgery. (Albertina, Vienna)



B—Samson, here identified as by Tintoretto. Drawing. (Musée Bonnat, Bayonne)

Plate III. A Forger of Raphael Drawings

Two Unpublished Drawings by Giacomo Tintoretto

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THE BORROWINGS OF WATTEAU

BY VALENTINE MILLER

IN THE BURLINGTON MAGAZINE for September, 1926, Mr. Philip Hendy noted that the dog in Watteau's *Charmes de la Vie* was borrowed from Rubens's *Coronation of Marie de Medici.* We can legitimately criticize this communication in so far as the manner in which Watteau borrowed this particular dog had already been discussed by Signor P. Alfassa (" L'ensigne de Gersaint " p. 14, 15). Further Mr. Hendy hardly seems to suspect how frequently and habitually such borrowings occur in Watteau's works. It was surely only because of limited acquaintance with some of Watteau's ways that Mr. Hendy combated H. Zimmermann's opinion about the date of *Les Charmes de la Vie* painted, according to the latter critic, before the similar version of the same motive in the *Concert* at Potsdam. Having studied the œuvre of Watteau for many years, I was able to note many such borrowings and even delivered a special report on the subject before the Institute of Fine Art History at Leningrad (March, 1924). In the following notes I shall offer only some of the most important facts concerning this matter. I hope that in a forthcoming study on Watteau I shall be able to throw this important side of his work into full light.

Watteau took his motives from very dissimilar artists, but Rubens remained his main source. Some of the borrowings in his work have been noted by different authors, but they are not typical enough examples of the artist's methods, being of a more or less superficial character. They throw little light on the master's quite extraordinary faculty for possessing himself of another artist's figure so as to make it appear his own quite personal creation. Let us glance for instance at the beautiful cupids in the second version of the *Embarquement pour l'ile de Cythère,* a picture so familiar that we may dispense here with a reproduction. At the top of the left side, between the mast of the ship and the edge of the composition, we see an arched chain of four figures. This group has been taken from Rubens's *Échange des deux princesses,* which belongs to the same series of Marie de Medici's story. But there is a difference between those two garlands of figures. Watteau made some small alterations, omitted the wings and draperies and copied the whole in reverse. This last process was very often and indeed systematically used by Watteau even when he repeated figures painted before the date when, according to d'Argenville's statement, figures in reverse were obtained by a *contre épreuve* done after a sketch in red chalk. This of course does not exclude the fact that in the case of certain borrowings, the artist availed himself of an engraving done in reverse.

Watteau's probable acquaintance with the *Garden of Love* by Rubens (not the Madrid version, of course, but in that in the Baron E. Rothschild's collection) has been noted by many art students. In the artist's day the picture was owned by the Countess de Verrue, who lived at Vaugirard. Watteau's acquaintance with it and its owner may be demonstrated thus: there are two flying cupids to the right near the trees between the two pairs of lovers. One is made to fly towards the dense undergrowth, the other joins him and stretches forth his hand. This group would seem to have been conceived as a whole and quite certainly, specially for this composition. But both cupids have been borrowed, and they represent one of the painter's most brilliant borrowings, for we find them both in Rubens's picture in which one of them, however, is in the centre of the composition. He whispers something into the ear of the lady that has not yet chosen a lover. The second is flying high up on the right-hand side. Not only did Watteau bring them close to each other, but he represented one of them in reverse. Thus did he create this charming group, which certainly is a characteristic production of Watteau's genius, though both the parts of which it is composed are the work of another master.

Let us now look further to the right. The motive of the female figure in the group of sculpture is borrowed from one of Marc-Antonio's engravings[1] and repeated again with some slight but important alterations in *Les Plaisirs d'amour* in Dresden. To Venus, who is blindfolding the cupid's eyes, Watteau gives a quiver with arrows and adds a second cupid. But neither is this cupid an independent creation. He repeats with slight alterations and without the stretched-out right hand the cupid from *L'amour desarmé* in Chantilly, a composition wholly taken from one of Veronese's drawings in the Louvre. In this case the sculptured cupid as well has been borrowed from the Italian artist. In the case of the above mentioned borrowings of cupids

[1] H. Tietze-Conrat. " Kunstchronik and Kunstmarkt, 1923," Nos. 13-14, p. 251-53. I am much obliged to Mr. W. Lewinson-Lessing, assistant keeper to the Hermitage, for drawing my attention to this note.

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from Rubens's *Garden of Love,* Watteau had had to combine in one group figures taken from different parts of one and the same picture. But now he unites figures separated not merely by their positions in a single picture, but figures from two pictures by independent authors—a problem as brilliantly solved by the painter as is the foregoing one.

Not less surprising is the pedigree of the second cupid on the pedestal of the statue. He stretches down his hand. The painter I have to cite in this case is Annibale Caracci. The cupid is to be found at the extreme top edge of this master's composition, *The Sleeping Venus,* at Chantilly. Here again Watteau has altered the motive and changed the position of the hand on which the cupid supports himself. We possess an incontestable proof of the fact that Watteau knew this composition of Caracci's. In his *Amusements de Cythère* he made use of Caracci's cupid, standing in the centre with an outstretched leg and throwing an apple. In this case he enriched the motive by a new feature, for the cupid is drawing his bow. But his place in the composition and his relation to the main female figure remains just the same as in the work of the Italian master. Seeing that the cupid in the print is drawing his bow with his left hand, the engraving cannot have been in reverse, so that this inscription must also have been effected by means of a looking-glass reflection.

We turn back again to Rubens's history of Marie de Medici with the figure of the cupid seen from the back in the right lower corner of the *Embarquement pour l'ile de Cythère.* We find the same figure in the second composition of this series—*The Birth of the Queen.* Here the cupid is emerging from the water and his right leg is only half visible. Watteau not only reversed the figure but completed it, thus giving the motive an entirely new sense and effect.

All those figures of cupids are not to be met with in the first version of the *Embarquement,* but the boatman who is trying to push the boat off from the shore is borrowed from Rubens's picture *The Miraculous Draught of Fishes* (Vienna, Castiglioni Coll.; Kl. d. Kunst, 4th edit., p. 31), and again the borrowing has been effected by a reflected image.

Besides cupids, Watteau was given to borrowing less ethereal creatures such as dogs, which we often find in his compositions. The dog in the *Birth of Louis XIII* also appears in the *L'accordée de Village.* Here again Watteau, while exactly reproducing the motive, contrives to give the movement an entirely new character. The dog from the *Marriage of Marie de Medici* has been repeated in *La surprise* and again in *Les plaisirs du bal.* Enough will now have been said to show that Mr. Hendy's list is by no means an exhaustive one.

The figure of the boatman in the first version of the *Embarquement* proves that Watteau did not limit himself to borrowing only accessory figures. In this important work there are some larger figures taken wholly or with some slight alteration from other masters. The names of Annibale Caracci and Veronese have been already mentioned. In Watteau's *Triomphe de Cerès* [PLATE I, A] both the dancing girls to the left and right of the car are borrowed from the famous composition of the Bolognese master, *The triumph of Bacchus and Ariadne* [PLATE I, B, C] in the Farnesina, a picture which has been repeatedly engraved. Here again the borrowed figures seem to have been made with the purpose of emphasizing the movement of the design from the spectator's eye towards the background of the picture, and not across the picture surface from left to right, as in Caracci's work. Besides *L'amour désarmé,* Watteau borrowed from Veronese the motive of one of the figures for his Chinese series, which was painted for the Castle la Muette. Among the pictures of the Recueil Crozat, some of which have been in the possession of the King, there is an engraving by E. Jeaurat from one of Veronese's versions of *The Finding of Moses by the King's Daughter* [PLATE II, A]. We see here in the background to the left a kneeling woman. This motive has been repeated, though with considerable alterations, in the Chinese series in the figure known under the name of *Kouei-Tcheou* [PLATE II, B]. Watteau's debt is quite clearly proved by an original drawing by him after this figure.[2] On the same sheet of paper we find a dog drawn from Rubens's *Flemish Wake.*

A borrowing far more interesting when its source is considered is the one to which M. A. Benois had the kindness to draw my attention. Once more the evidence depends on a drawing by Watteau, engraved by Boucher, representing a seated musician. The figure is taken from Adr. v. d. Venne's *Fête donnée à l'occasion d'une Trève,* in the Louvre. After having thoroughly changed the style, Watteau used this sketch for his *L'amour paisible* (Baron sc.) [PLATE II, C], a composition probably painted in England and, according to the signature on the engraving, having belonged to Dr. Mead. This is a rare case of the borrowing of a figure of the gallant instead of

[2] This drawing is reproduced in Dargenty's "Watteau," p. 32.

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A—

—B

C—

—D

A—The Finding of Moses, by Veronese. Detail. Engraved by E. Jeaurat; *B—Kouei Tcheou,* engraved by Hubert; *C—L'Amour paisible,* by Watteau. Engraved by B. Baron; *D—La Villageoise,* by Watteau. Engraved by Aveline

Plate II. The Borrowings of Watteau

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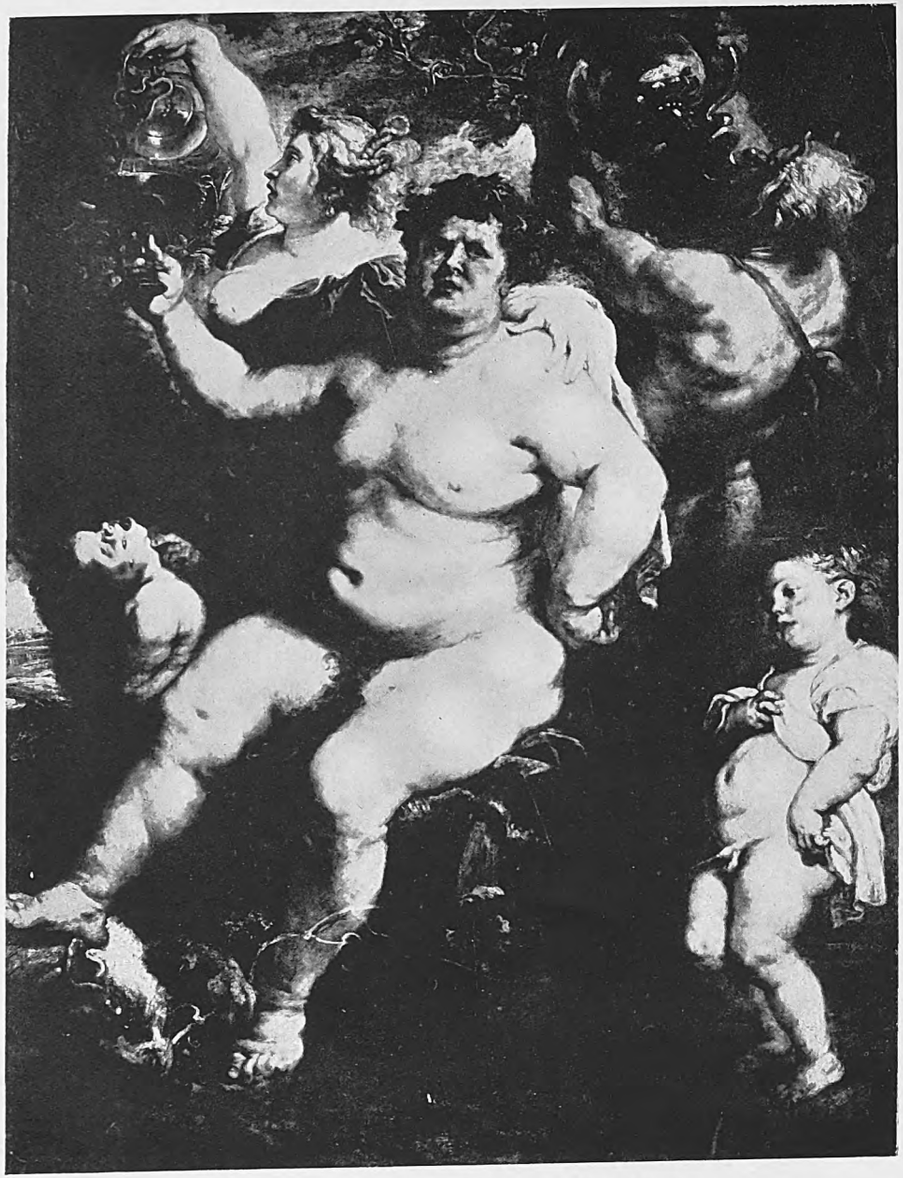

A—Bacchus, by Rubens. Canvas. (Hermitage, Leningrad)

B—Autumn, by Watteau. Engraved by Faissar

Plate III. The Borrowings of Watteau

the mythological type, and of its being introduced into a mature work by the artist, for it should be noted, in the early works of Watteau borrowings occur more frequently than in his later works.

Now let us turn to borrowings of different types. There is a very close connexion between the *Bacchus* of Rubens, [PLATE III, A], now in the Hermitage and formerly belonging to Crozat, and the *Autumn* [PLATE III, B] by Watteau, painted for the same collector, Crozat, and belonging to the series of *The Four Seasons*.

Rubens's main motive has been entirely repeated by Watteau. Even the drunken cupid catching drops of wine with his wide open mouth has the same attitude. But the two figures of Bacchus are of course different in form and in spirit. There exists a sketch by Watteau, surely done after nature, for the Bacchus in the *Autumn*, which throws new light on the way in which Watteau borrowed his motives. He made his model sit down in the exact attitude of the figure he intended to borrow. Some very slight deviation from the original, the fact that the new model could have corresponded only approximately with that original, certain inevitable peculiarities of style in the treatment, characteristic of Watteau, as well as the use made of the figure in a totally different connexion, all make it a complicated business to trace the connexion between lender and borrower.

The genesis of the main motive of the sculptured group of the *Embarquement* has already been demonstrated. Now we again find a connexion between Marc-Antonio's engraving and the girl who posed for the statue. There is no doubt about it. Watteau most certainly placed the model in an attitude similar to that in the engraving. And this motive, borrowed from Marc-Antonio, was twice used by the artist. Long before the second version of the *Embarquement*, he painted a composition entitled *La villageoise* (engraved by P. Aveline) [PLATE II, D], which is quite identical in motive with the statue in the *Embarquement*. The " improvement " of the motive, noted by Dr. Tietze-Conrat, had already been invented in the artist's early period, so that in the sculpture of the *Embarquement* Watteau was compelled to use this motive in a new way. This proves that Watteau not only caused his models to assume postures taken from other masters but those already used by himself. But as this assertion usually seems to excite a certain amount of objections, perhaps it ought to be supported by a few more examples.

It is well known that the motive in *La surprise* is borrowed from Rubens's *Flemish Wake*. Here there is no doubt that the model has been posed in accordance with the Flemish prototype. Doubtlessly the cavalier who posed for this figure belonged to the circle of Watteau's intimate friends, since he is so frequently to be met with in the artist's other pictures. The dress he is wearing belongs to the wardrobe which Watteau used for the dressing-up of those of his friends who served him as models. And again, in this composition Watteau used for the guitar-playing cavalier the same model and the same dress. As likely as not the idea of representing the amorous cavalier not dancing, as in the Rubens, but seated, was suggested by the necessity of giving the obliging model a more comfortable position. In order to finish with Rubens, let us quote one more case. Watteau was attracted by a group of bacchantes in the upper right corner of the *Gouvernement de la Reine* (from the same series of Marie de Medici), and copied the group in a drawing now in the British Museum.[3] The shepherd and shepherdess in *Les Plaisirs Pastorales, Les Bergers* and, with certain alterations, in *Le Bal champêtre* (Ravenet sc.) all have the same posture.[4]

It would be unnecessary or tiresome to enumerate all similar cases. Let us therefore point out just a few more. The main motive for his *Triumph of Venus* (engraved by Ph. Mercier) was taken by Watteau from the *Triumph of Amphitrite* by Poussin (Hermitage from the Crozat Coll.). He used the motive of the figure of Mary in the *Holy Family* by Charles Lebrun (Louvre No. 496 *Le Bénédicité*) for another Chinese girl—Hatsmey—(engraved by Boucher), in the same Chinese series. From L. de Boullogne *Diana Restive* (1707), in the Tours Museum, he borrowed the motive of *Diana in the Bath*. It may be that this borrowing was due from a sketch of the said master, now in the Louvre. The authors of the " Inventaire général des dessins du Louvre " have already noted the connexion between this drawing and the Watteau's *Diane*, but they made no deductions from this fact.

The reader is no doubt surprised not to find in our list the name of Gillot, a painter who was very closely connected with Watteau. Borrowings from this master do occur, but they are not typical enough of Watteau's usual methods, are not frequent, and belong to his early period, the figures in Gillot's theatre series being co-ordinated so closely by

[3] Reproduced in Rosenberg's " Watteau," p. 99.

[4] In this case, like in some of the above-mentioned cases, the change might have been effected by sight. This manner is characteristic of the artist's early period.

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unity of action that it is all but possible to transfer them to other compositions. After their rupture both artists became to a certain extent rivals, and it would have been distinctly awkward in the circumstances for Watteau to have borrowed from his master. The fact that some figures of Gillot's reappear in the works of Watteau was noted for the first time by MM. E. Dacier and A. Vuaflart in their capital study on Watteau. But both authors thought the figures in Watteau's decorative sketches, *Le Goût, Le Toucher, La Vice* and *L'Alliance,* to be copied from the Louvre drawing by Gillot representing figures of the comedy, *Les Vendanges,* and introduced in those sketches by Huquier, who engraved them. We do not believe this supposition to be justified. Really one hardly needs such an artificial explanation after all the examples of the inclusion of borrowed figures in Watteau's works.

The manner in which the figures are translated into decorative sketches betrays the hand of the youthful Watteau, who, in later years, acquired such mastery in modifying the spirit and the sensual significance of his figures simply by putting them together. Merely by rearranging certain figures taken from a purely casual row, the painter produced a clear impression of the several Senses. Later on Watteau repeated the motive of one of the figures (*Le Goût*) in another decorative panel, *Le Buveur,* engraved by Aveline. The mark on the engraving, " Watteau pinxit," proves that the original was painted in oil. We cannot discuss here the arbitrary proceedings of the engraver. It is evident that Watteau was not responsible for a variation of motive which, in its fundamental form, was arbitrarily introduced to his œuvre after his death. All these considerations give us the right to assert that the sketches connected with the series of *The Five Senses* were executed by Watteau in the atelier of Gillot.[5]

[5] We do not mean to say that Huquier could not have drawn to the end the central parts of Watteau's decorative sketches before he engraved them. But this could happen only with the latter sketches in which the central parts are just hinted at. To judge by the exact similitude of Huquier's engraving with Gillot's drawings, Watteau, who at this time was but a shy disciple, carefully copied the master's sketches into his own decorative drawings.

Those are the essential facts connected with the question of these remarkable transformation tricks of Watteau's. We see that he used paintings by Rubens, by Veronese and by Caracci, as well as drawings by Veronese and engravings by A. Caracci and Marc Antonio. The list here quoted, however, is not exhaustive.

Let us conclude with a quotation from Mariette concerning the compositions of Vleughels. This passage has been pointed out by Mr. Hendy: " Tout le monde n'était pas obligé de savoir qu'il les avait pillés dans les œuvres des grands maitres qui l'avaient procédé. Il ne faisait aucune difficulté d'en copier des morceaux entiers et de les reporter dans ses tableaux. On le trouvait continuellement entouré d'estampes où il fourrajecit et personne ne lui en demandait aucun compte."[6]

After all the foregoing, this last quotation appears to us the more interesting. It was surely Watteau who taught Vleughels to copy and to transfer into his compositions " des morceaux entiers " from other masters. This statement of Mariette proves indirectly, that the borrowings had an important place in the whole of the artist's work. In the œuvre of Vleughels borrowings are nothing but plagiarisms; in Watteau's hands they constitute an exceedingly witty competition with the great masters, his predecessors. Perhaps even the Watteau enthusiast will admit that such multitudinous borrowings indicate a certain limit of the master's genius. Yet, observing them one is forced to admit that they always bear the mark of that genius, of that character that raised the name of Watteau above those of many great, and of some even of the greatest, artists. If we were to give a full account of the rôle which borrowings played in the whole work of Watteau, we should have to support our conclusions by a far wider range of facts than we have been able to consider in the present short account.

[6] Mr. Hendy quotes this citation in order to prove that Vleughels could have made one of the figures in " Les charmes de la vie " of Watteau. None of the authors supposed this figure to be painted by Vleughels. There exists a very likely supposition that this figure represents Vleughels. The French text of the " Klassiker der Kunst " is not quite exact. In the German edition we read: " Der Herr links ist zweifellos Vleughels."

SHORTER NOTICES

TRANSLITERATION OF CHINESE.—While reviewing *The Exhibition of Chinese Art; Amsterdam,* 1925, in the last issue of THE BURLINGTON MAGAZINE (p. 340), mention was made of a lack of uniformity in transliterating Chinese names and words. Mr. H. F. E. Visser, the editor of that admirable catalogue, asks me to point out that he himself was not inconsistent in this matter of transliteration since he followed throughout the method used in Wells Williams' dictionary (1874). But the criticism was not directed against Mr. Visser's text. At least three different methods of transliteration appear in the work, and the reviewer's opinion was that such diversity is unfortunate.

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Transliteration of Chinese is a perennial source of perplexity; not only to editors who strive to maintain a reasonable mean among their contributors, but to the general reader who rightly complains when, for example, a certain dynastic period is variously spelt Chow, Cheu, Chou, Chóu, Kâu, Châu, Ćou, Tsou or Tcheou. Still more perplexing is it to the writer on Chinese subjects who lacks knowledge of the language. Drawing his information from Western sources, he is indeed lucky if he avoids confusion between proper names in their varied forms. Instances are not rare where, deceived by these protean disguises, he multiplies a historical figure into several fictitious personages.

The fact is that representation of Chinese characters by means of alphabetical spelling is merely a makeshift convention. Surely, therefore, it behoves us in the interests of clarity and common understanding to sacrifice individual proclivities and adopt the convention of widest currency. Among writers in English this is the one formulated by Sir Thomas Wade as represented in Prof. H. A. Giles' *Chinese-English Dictionary*. It stands for the Peking dialect of "Mandarin" which is spoken in various forms throughout the northern and western provinces. True, the Peking dialect has only some 420 vocables with which to express an almost indefinite number of characters—in Giles' dictionary they amount to 13,848. Other dialects may have more vocables, yet the ratio between the spoken sounds and the written characters remains vastly disproportionate. Those hostile to the Wade method argue the incongruity of using a local dialect, spoken in the far north of the country, to represent Chinese generally; probably few regard the matter so vehemently as Schlegel who wrote in 1895: "It may be in vogue at the rotten and tattering [*sic*] court of the decrepit Manchu dynasty reeling upon its worn-eaten throne, but this is no reason for us, Europeans, to become tainted with such a bad habit."

Even with general acceptance of the Wade method, there must be some lapses from uniformity. To write Peking as Pei-ching, or Kiukiang as Chiu-chiang would be pedantic; and who would recognize Hsiang-chiang for Hong-kong—a form based on the local Cantonese pronunciation? In short, the most expedient rule for transliteration would seem to be the Wade method, while withholding its application from a few well-known names which have acquired stereotyped forms through constant use in the West. W. PERCEVAL YETTS

MR. ROGER FRY HONOURED.—There will be a general wish among our readers to congratulate Mr. Roger Fry on his election as a Fellow of King's College, Cambridge, and it gives us much pleasure to express that wish in these few words. It is not often that an unsought honour of this kind comes the way of anyone through his concern for art, and even in the case of the other sort of honour the recipient is not always the most deserving. Mr. Fry's distinction is, however, admitted even by those who cannot be said to have either the same friends or the same enemies as he. The paths he has trodden, and still more those he may yet venture to tread, do not normally lead to what is called official recognition. But the whole range of his work and influence, stamped as it has been and is by immense devotion and zeal, is so impressive as to mark him out for some such gesture as the very appropriate one now made by King's.

SIR CHARLES HOLMES ON GAINSBOROUGH.—On June 21, in the Town Hall, Ipswich, the Director of the National Gallery delivered a stimulating lecture on Gainsborough, in which he discussed the various phases of the artist's career, reconstructed, as far as available material allowed, Gainsborough's character, and proclaimed him as one occupying an extremely high place in the history of portrait painting. The lecture was delivered in order to inaugurate the scheme for the holding of a great Gainsborough bicentenary exhibition in Ipswich in the autumn. We are glad to say that the arrangements for the exhibition are advancing rapidly and that some of the greatest Gainsboroughs in existence will be seen in it. With the object of showing Gainsborough's place in art history, there will also be included certain pictures by his predecessors, contemporaries and followers.

THE LITERATURE OF ART

IVORY CARVING. BY M. H. LONGHURST.

DIE ELFENBEINSKULPTUREN AUS DER ROMANISCHEN ZEIT. By ADOLF GOLDSCHMIDT. Vol. IV. 72 pp. ill. + 79 pl. Berlin (Cassirer). 130 marks.

This is the fourth and, apparently, final volume of a magnificent work by Dr. Goldschmidt, dealing in the most comprehensive fashion with Western ivory carving, from the beginning of the Carolingian Empire up to the Gothic period, the earlier volumes of which appeared in 1914, 1918, and 1923. The ivory carvings produced in the countries included within the wide bounds of the Carolingian and Ottonian Empires during the eighth, ninth, tenth, and eleventh centuries have a value quite out of proportion to their size, as they form almost the only existing remains of the glyptic art of the period. The number of these ivories which has survived is extraordinary, but until Dr. Goldschmidt published the results of his researches their classification remained chaotic. With the possible exception of some minor modifications, his main grouping has now been accepted by all students of the period, and will almost certainly remain the standard method of classification. The Carolingian and Ottonian ivories described in the first two volumes are divided by Dr. Goldschmidt into three main groups—the Ada Group, the Liuthard Group,

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and the Metz Group. The first two, named from their connexion with ninth-century manuscripts, should probably be associated respectively with the Middle Rhine or Moselle district and North-Eastern France, the third group with the neighbourhood of Metz. The remaining carvings, which do not fall into either of these main classifications, are formed into minor groups, where possible associated with some local centre. This arrangement seems admirably elastic, while at the same time forming a convenient means of reference. How vast was the task undertaken by Dr. Goldschmidt may be gathered from the fact that in the first two volumes alone three hundred and eighty-five ivories are illustrated. The third and fourth volumes are devoted to carvings of the Romanesque period, mainly of the twelfth century. The third volume dealt with German (mostly Lower Rhenish), French, and Scandinavian examples, while for the fourth were left the English, Spanish, and Italian carvings, with a few Northern French examples. These last are the least known and possibly the most interesting groups of all, and it is round the attributions of these that controversy is likely to centre.

New ascriptions of especial interest to students of English art, even if they cannot agree with the author, are those of a reliquary in the British Museum, described by Mr. Dalton as Carolingian; of a head of a pastoral staff, with a naked man in foliage scrolls, in the Museo Nazionale at Florence; and of another pastoral staff in the Musée de Cluny, in Paris, usually described as French. All these are attributed by Dr. Goldschmidt to this country in the twelfth century, and the last certainly includes decorative motives which appear on carvings, such as a book-cover and a casket, in the Victoria and Albert Museum, which with some degree of probability may be described as English. Dr. Goldschmidt's ascription to this country of the well-known head of a tau cross at Deutz, near Cologne, is interesting, and the composition is certainly similar to that of the Alcester Tau in the British Museum; but surely here, as in the Cluny example, there is just that difference in treatment which separates English and Continental work. On the other hand, the magnificent whale's bone relief of the *Adoration of the Magi,* in the Victoria and Albert Museum, now generally accepted as English, is described by Dr. Goldschmidt as Northern French or Belgian.

With Spanish and Italian examples we are on surer ground. The former are often grotesquely ugly, but at the same time strangely attractive. One of the finest examples, full of a rhythmic quality of line, is the *Deposition,* in the Victoria and Albert Museum. To come to the Italian carvings, Dr. Goldschmidt furnishes for the first time a complete series of adequately sized illustrations of the famous eleventh-century altar-piece at Salerno; with these he illustrates all the remaining panels from the Chair of St. Mark, formerly at Grado, its sixth-century prototype, which was fully described by Mr. Maclagan in THE BURLINGTON in April, 1921. Now that Dr. Goldschmidt and M. Koechlin have so sumptuously published the Western carvings of the pre-Gothic and Gothic periods, it only remains for someone to do likewise for the ivories of the Byzantine Empire and the Near East.

ENGLISH FURNITURE. BY BERNARD BEVAN

AN ENCYCLOPÆDIA OF ENGLISH FURNITURE. BY OLIVER BRACKETT. 14 pp. + 310 pl. (Ernest Benn.) 42s.

To those who wish to classify their knowledge of English furniture, and in a lesser degree to those interested in internal decoration, Mr. Oliver Brackett's "Encyclopædia of English Furniture," is a concise if not profound addition to the already extensive literature on the subject. It is convenient too to be able to embody the knowledge in a comparatively small space, for students should not be misled by the word "encyclopædia" to expect more than a mere resumé. A complete survey of English furniture can never be arranged in a work of reasonable dimensions.

The book is divided into two parts: a collection of nearly 500 plates, chronologically arranged, and a brief historical sketch. The latter is a succinct account of the various transitions of style through which English furniture has passed, vividly described, and with many historical details. It is indeed a matter for congratulation that Mr. Brackett has succeeded in collecting into so few pages so admirable a survey, for during the half-dozen centuries with which he deals—from Gothic to mid-Victorian—little of importance has been omitted.

Due weight has been accorded to the various foreign influences, though in the earlier examples decoration is more important than furniture proper. The gradual strangulation of the native fashions by the Italian Renaissance, and its debased derivatives, the Flemish and German, are well balanced by the emphasis given to the Dutch and French invasions of succeeding generations. Mr. Brackett traces the rise of French influence under Charles II and calls attention to the introduction of fashions by Louise de Kerouaille, the "Madame Carwell" of the untravelled English. Likewise the individual influence of such persons as Grinling Gibbons and Daniel Marot; the alterations in mode of life; the passion for gambling; "tay" drinking; the cult of Palladio; trade with the East; the rise of the Neo-Greek; the discovery of Pompeii; all have been treated with care and precision. Biographical sketches are given of the lives of Chippendale, Adam, and Sheraton; and this period, the apogee of furniture design in England, is most ably described.

Turning to the second, and by far the more important, division of the book, the reader will be struck by the general excellence of the plates, mostly full-page reproductions, chosen to illustrate the best that England has produced in domestic decoration. In this connexion Mr. Brackett has selected not so much the outstanding, exaggerated instances, as more fully representative pieces—those to be found in the average town mansion or country house, exception to this having been made in the case of a few official or ceremonial pieces designed for London guilds, government offices, etc.

It is satisfactory that room has been found to illustrate certain manuscripts depicting home life

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in the fourteenth and fifteenth centuries, as well as pictures by Hogarth and Highmore. Few complete interiors are given (and this is, perhaps, the chief fault of the work), but these few are well-chosen and comparatively little known. Ashley Park, Walton-on-Thames, is a peculiar instance of the *volte-face* from Elizabethan to Classic. There is much to be said for this system of *enseignement par l'image* practised with such vigour in Germany, for the book is useful not only for the information directly imparted but also for its power of suggestion.

One can speculate in what degree the size and form of chairs have been affected by wigs, powder, hoops, and crinolines. Is it too much to suppose that voluminous clothes were in great measure responsible for the large chairs of the age of Reason —or that the exiguous dress of the Neo-Greeks brought into fashion the " occasional "? As a corollary may we ask how small will modern chairs become?

Old Master Drawings. A Quarterly Magazine for Students and Collectors. Edited by K. T. PARKER. Vol. I. 1926-7. (Batsford).

This is an admirably produced, illustrated and edited periodical and the level of its scholarship is worthy of the international reputation of its consultative committee. Such a periodical dealing exclusively with drawings has, as far as I am aware, never before appeared in any language. " Old Master Drawings," as its sub-title implies, aims primarily at the extension of knowledge about drawings which must on the whole tend to their realization as works of art. Not that a great number of the drawings illustrated and commented upon are necessarily works of art—the selection ranges from the sublime and beautiful to the insignificant—but the facts elucidated about the latter either have, or may have, a bearing on the former. Considering that practically none of the sixty-nine drawings illustrated have ever been published before, the standard is surprisingly high. My complaint is that there is a lack of Italian drawings of first-rate quality. I do not complain of the omission of the greatest names—those of Michelangelo, Raphael and Leonardo are conspicuously missing—but of the absence of drawings in this class. Only one, that by Andrea del Sarto (Plates 8 and 9), appears to me to have that real essence of draughtsmanship which is the glory of the great Italians. The article by Detlev, Baron von Hadeln on figure drawings by Guardi, is particularly noteworthy, and dealing as it does with a particular group of drawings, appears to me a feature which might with advantage be extended. The great majority of the drawings illustrated have no relation to each other and are commented upon in the briefest manner. Articles dealing with and illustrating at least half a dozen drawings, so that the question of the style of a particular artist or group is elucidated would, I think, be more valuable, though the catholicity of a particular issue of the magazine were thereby impaired. I have no space even to refer to the many beautiful drawings published or the discoveries made about them, still less to criticize them. There can be no question that the first volume of " Old Master Drawings " forms an indispensable corpus for the student of Art.

A. E. POPHAM

Le Temple d'Icvarapura. PAR LOUIS FINOT, H. PARMENTIER, VICTOR GOLOUBEW. 138 pp. + 72 plates. L'Ecole Francaise d'Extrême-Orient. Paris. (Van Oest.)

La Miniature Byzantine. PAR T. EBERSOLT. 128 pp. + 72 plates. Paris. (Van Oest.) 400 frs.

L'Art Egyptien. PAR CHARLES BOREUX. 64 pp. + 64 pl. Paris. (Van Oest.) 30 frs.

Les Arts Musulmans. PAR GASTON MIGEON. 60 pp. + 64 plates. Paris. (Van Oest.) 30 frs.

Studies in Indian Painting. BY NANALAL CHAMANAL MEHTA. 127 pp. + 61 pl. (17 coloured). Bombay. (D. B. Taraporevala Sons and Co.) 56 Rs.

" Le Temple d'Içvarapura " forms the first volume of the " Memoires Archeologiques " and is published by Van Oest for the Ecole française d'Extrême-Orient. The three well-known names attached to it are sufficient guarantee of scholarly treatment and reliable information. M. Parmentier deals exclusively with architecture, while Mr. Goloubew takes the images and Mr. Finot the history and inscriptions. The works of art found in this temple on the river Siemrap (not far from Arikor Tham), according to the illustrations are of tremendous interest to students, and apparently belong to the art of Indavarman. It is useless to attempt to review in a short article the wealth of information and the amount of work and good taste presented in this book.

Mr. Ebersolt has written a very good review of Byzantine miniatures, which is not only a valuable contribution to the history of Byzantine art but also to the general history of book illustrations and miniatures. The admirable classification of his material enables him to give us one of the most complete expositions yet published of the evolution of these miniatures; the careful historical research and comparison of Byzantine art with that of its neighbours and probable predecessors make this excellent book invaluable to Byzantologists.

" L'Art Egyptien " and " Les Arts Musulmans " are two small well-illustrated volumes intended for the general public. As such they are quite good and deserve public attention, not only because of the information supplied by Monsieur Boreux and Monsieur Migeon, but also because of the very well-selected and well-produced plates.

Of the last book the less we say the better. In its treatment is the exact opposite from " Le Temple d'Içvarapura." It seems to me rather paradoxical that Indians are the only nation who cannot produce anything really good and reliable in the way of historical and æsthetic reviews of their own art.

Il Gusto dei Primitivi. BY LIONELLO VENTURI. 328 pp. + 90 plates. Bologna. (Zanichelli.)

Luckily Signor Venturi explains what he means by " gusto "; otherwise one would have found it difficult from the title to grasp the scope of this book. The whole work is on an entirely metaphysical basis, and consequently any comprehensive criticism of it would have to be purely philosophical. An author of Venturi's ability can easily press home any argument, but certainly all this talk about spiritual, divine, human, etc., would be more in place in discussing conventional morality than art. All the same the book is worth reading.

S. P.

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ART IN AMERICA: New York as a Centre

From the furthermost corners of the world of art all roads lead to New York to-day. There, if you are sufficiently energetic to see things before they have passed on to the West or into the temporary obscurity of some private collection, you may turn from the twelfth-century apse of a Spanish church to a Romanesque cloister brought from southern France. There you may see in rapid succession paintings which once graced the royal collections of Europe.

The season just closing has been an important one. It has brought to the Metropolitan Museum Titian's *Portrait of Alfonso d'Este,* Duke of Ferrara and husband of Lucrezia Borgia. A month ago this painting was heralded as the most important purchase ever made by the Metropolitan and it is still drawing crowds to the room of recent accessions. There a strong artificial light, concentrated on the glistening canvas in the centre of the room, does little to enhance the æsthetic qualities of the painting but produces a dramatic effect which satisfies the throngs of visitors who jostle one another for a view. Near by, in the dim light reflected from the Titian, one sees the *Madonna and Child* attributed to Antonello da Messina—the sensational purchase of a few weeks before. A close examination of the panel prevents one, however, from joining in the praise so freely bestowed on the Museum authorities for their courage in buying an unauthenticated work.

Among paintings which have passed into private collections in New York during the winter, the *Portrait of Mme. la Comtesse d'Haussonville,* by Ingres, is one of the most charming. It has been added to the collection of the late Henry C. Frick by purchase from Wildenstein and Company, and is but one of many portraits of beautiful women by well-known masters—always an expensive combination—brought to America during the year. If there were any way of obtaining accurate data regarding the purchases made by private collectors, the totals for the past season would probably outstrip those of any previous one in this country.

In fact, this has been a year of superlatives and broken records. The sales of the American Art Association bid fair to outdistance those of 1925-1926, a record season. Rembrandt's *Titus in an Arm Chair,* acquired by Duveen Brothers in the Stillman sale for $270,000, is said to have brought the highest price ever paid for a painting sold at auction in America. Parish-Watson and Company paid $100,000, a record price, for a Persian rug (Marquand Collection) in the Benguiat sale, and P. W. French and Company have been high bidders in various auctions of Gothic and Renaissance tapestries and furniture.

Exhibitions have kept pace with sales. Not the least interesting have been those preceding the auctions. The " Classics of Modern Painting " at the de Hauke Galleries was, perhaps, the most representative of the modern shows, and the "Exhibition of Religious Art" at Jacques Seligman's earlier in the winter, gave the public an opportunity to see many early works from private collections in New York. The Gallery of P. Jackson Higgs has now opened an exhibition commemorating the three-hundred-and-fiftieth anniversary of the birth of Peter Paul Rubens. As one of the latest and most unique of the season's shows this exhibition merits special mention.

The gallery on Fifty-fourth Street, with its grey velvet hangings which absorb every sound, its carefully prepared catalogue in which Dr. von Bode, Dr. Valentiner, Dr. Burchard, and other scholars have had a part, its dignified presentation of the exhibition commemorating Rubens's three hundred and-fiftieth anniversary, offers a strong contrast to the *Grandes Fêtes Communales* held in Antwerp on the occasion of Rubens's three-hundredth anniversary. According to the old programme, the *conferences populaires* on Rubens and the exhibition of his works were accompanied by a grand ball, a torch-light parade, a meeting of livestock men and an exhibition of farm produce. What a setting for Rubens. Here in New York a work of art is subjected to the supreme test of being able to stand alone on its own merits, unaccompanied by any trace of the life of which it was once a part.

In view of the large output of the Rubens workshops, it is strange that there should be so few of his paintings in America. Generally speaking, the best of these are in private collections. One can gain no adequate idea of his powers from the few works in our museums. Nor is the present exhibition in New York in any sense representative of his genius. There is in it no mythological scene, no Helena Fourment, no landscape—nothing of the grand manner which we associate with the name of Rubens. But those who know his monumental works in Antwerp and Paris and Madrid see in this small exhibition a peculiarly intimate side of Rubens the man. One finds here, for example, a simple, direct portrait of the artist, probably painted soon after his first marriage. Nearby is his portrait of Isabella Brant and their eldest son Albert. Others close to the artist, whose portraits are included, are his confessor, Michel Ophovius, and his patron, Antonius Triest, Archbishop of Ghent. The influence of Italian art on his early painting is shown in the *Holy Family* and the portrait of Philip IV suggests the artist's contact with Velazquez and the Spanish court.

Little can be added to the detailed information furnished by the catalogue. The *Portrait of the Artist,* according to Dr. Valentiner, was executed by Rubens about 1615, shortly before the one in the Uffizi. Because of the similarity of pose, it is interesting to compare this realistic portrait now in New York with the highly stylized and idealized drawing (Vienna) which Rubens is said to have done just before painting the *Rubens and Helena Fourment Walking in a Garden* (Munich). An earlier work, also in Munich, shows him with Isabella Brant at the time of their marriage, and later portraits are at Windsor Castle, the Louvre, and in Vienna.

The most important picture in the exhibition

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from an æsthetic point of view is probably *The Artist's Wife and Son* (Isabella Brant and her son Albert), sometimes called a *Madonna and Child.* Rubens's first wife frequently posed for his paintings of the Madonna, but, as is often the case with Rubens, there is here no suggestion of religious sentiment and the picture is now appropriately classified as a portrait. Though the religious element is lacking there is an abundance of fine maternal feeling and the figure of the child reveals Rubens at his best. A variation of this picture occupies the left wing of an altar-piece in the Museum at Antwerp. Max Rooses considers the Antwerp panel the earlier but it seems highly probable that the design of the picture now in New York was modified and cramped to suit the narrower confines of the altar-panel. The painting in the present exhibition belonged at one time to the Dukes of Marlborough and later passed to the Sedelmeyer Collection in Paris. Waagen mentions it as a late work of Rubens.

Among other portraits in the exhibition is one of *Antonius Triest, Archbishop of Ghent,* a close friend of Rubens, who finally confirmed the long-delayed commission to paint the *Conversion of Saint Bavon* for the cathedral at Ghent. The realistic *Michel Ophovius,* which Mr. Fry criticized for its brutal literalness when it was shown in the Exhibition of Flemish Art at Burlington House, is also included. The head of Philip IV, evidently derived from the large portrait in Munich, bears a close resemblance to another version in the Hermitage.

Mention should also be made of a most puzzling picture, a *Holy Family,* which Dr. Valentiner dates between 1602 and 1605. An anonymous engraving of the same design (in reverse), with only such additions as were frequently made by engravers, is reproduced on page 127 of Rudolf Oldenbourg's *Peter Paul Rubens.* The author notes the strong influence of Raphael in the design of the print (page 109), and the influence is no less apparent in the painting. The contrast of light and shade and clear-cut outlines of the figures in the upper part of the panel are characteristic of Rubens's early work, but the Saint John, the Christ Child and the bird all point to a much later period.

Because of its interest to the student of Rubens as well as to the possible buyer, this exhibition has been chosen for special mention. Whenever such paintings as these come out of private collections and are in the public eye for a time, there is a possibility that we may round out our knowledge and complete our lists of authentic works. Several of the pictures have never been published.

ELLA S. SIPLE

ART IN FRANCE

THE LUXEMBOURG.—Since the regrettable death of M. Léonce Bénédite, his successor, M. Charles Masson, has made an effort towards modernization, but this good work is still far from being completed. The Luxembourg has been for so many years not only confined to the expression of academic taste, but also a weapon in the hands of the members of the Institute. The Caillebotte Collection, carefully purified and amputated of a painting of figures by Cézanne and of Manet's *Partie de Croquet,* now in Frankfurt Museum, forms a magnificent oasis in this desert.

Braving the official thunders, M. Charles Masson has begun his work by taking down the pictures of Corman, Rochegrasse, Bonnat, Détaille, Friant de Lhermitte, Chabas, etc. He has eliminated Détaille's *Rève,* a military picture which was the shame of the Luxembourg, and which even the Musée de l'Armée refused, Rochegrasse's *Chevalier aux Fleurs,* and Corman's *Cain.* These "masters," or rather their partisans, have protested in vain. M. Masson persists. He contents himself with representing them by typical pictures of a smaller size. The second stage in the rejuvenation of our national museum of modern art was the setting out of the Caillebotte Collection, henceforth spread over two rooms. Has M. Masson departed from a traditional rule in hanging the pictures bequeathed by M. Caillebotte with works of the same æsthetic acquired by the museum or given by other collectors. We do not think so. The two Impressionist rooms in the museum form a harmonious whole. The Caillebotte Collection is known. It is therefore unnecessary to discuss here the canvases by Manet, Monet, Sisley, Camille Pissarro and Cézanne which it comprises. Let us only say that the *Angelina,* Manet's bichromatic portrait in black and brown, which was held to be too schematic and relegated for this reason to an obscure corner, has been brought to light. It is one of the soberest and most energetic works by the painter of *Olympia.* The Caillebotte Collection is surrounded by illustrious pictures. Besides the *Malheurs de la Ville d'Orléans,* a youthful work by Degas, which recalls the masters of the Quattrocento, let us note his *Portrait de Famille,* acquired during the war. The portraits of *Mme. Charpentier* and of *Mme. Théodore Charpentier* (given by M. Charles Le Cœur), both dating from Renoir's impressionist period, are grouped with the *Moulin de la Galette* in the Caillebotte Collection, the *Portrait de Bazille,* and a *Nude,* whose heavy shoulders and coppery sheen make the powerful and ample form curiously emphatic. This work of Renoir is worthy of remark. A Sisley landscape (the gift of M. Peytel), modulated and fine, as are a Corot and the composition, *Au Jardin,* bought by the State from the master of the *Nymphéas,* a Van Gogh of the Parisian period, which constitutes a normal transition between Holland and Arles, that is to say, between the shadow and the sun, in which the combined influence of Delacroix and the Impressionists makes itself clearly felt, and a landscape by Cézanne, which only recently entered the museum, complete this tribuna of the new Luxembourg.

In his method of arrangement, M. Charles

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Masson has tried to get rid of annoying confusions. He has grouped, or tried to group, the majority of artists according to affinities of artistic tendencies. Thus, for example, between the official painters, among whom François Flameng is notable with his *Grand Prix à Longchamp,* a mediocre picture, and the post-Impressionist painters, a small room is devoted to the generation which includes Ménard, Jacques Emile Blanche, Cottet, etc. What is still less logical is the fitting up of the rooms devoted to modern painting, properly speaking, where the *Baigneuses,* Renoir's last and one of his greatest works, the *Odalisque,* a harmony in red by Henri Matisse, an ephemeral *Nude* by Bonnard, a Gauguin, and a Toulouse-Lautrec hang side by side with the equivocal pictures of Henri Martin, Le Sidaner, and La Touche. Such an arrangement shows the concessions the keeper has been obliged to make to the activity and vigilance of our official painters. It is in vain that we look in the modern rooms of the Luxembourg for Picasso, André Derain, Dufy. On the other hand, we find among the second and third-rate artists, who are, in our opinion, over-represented, artists like Friesz and Vlaminck, and two fine Utrillos, one of them offered by Sir Joseph Duveen, who takes a great interest in the museum.

M. Masson has instituted the system of loans which is widespread in Switzerland, Germany, and the United States. Thus it has been possible, thanks to M. Marcel Guerin, to exhibit a case of Maillol's terra-cottas and bronzes. The main gallery of sculpture, in spite of recent eliminations, is still rather a ridiculous spectacle. The Rodins and Bourdelles only emphasize the anachronistic and decadent character of the greater number of works which fill it. It is announced that M. Goubaloff is presenting an important bronze by Maillol to the museum. The *Cheval Blanc* and *La Belle Angèle,* by Gauguin (the latter presented by Ambroise Vollard), and a number of Carrières will shortly enter the Luxembourg.

M. Masson hopes to organize each year several temporary exhibitions of pictures, drawings and engravings. The room which formerly housed the Caillebotte Collection is henceforth reserved for them.

The Orangery in the Jardin des Tuileries has just been converted into an exhibition gallery, which might be described as a Claude Monet museum. The *Nymphéas,* presented to France by this recently deceased painter, have found a perfect setting in the former Orangery, rearranged and lighted for the purpose. This group of paintings has been much talked of for many years, but is really little known. In it Monet's familiar Argenteuil period reappears, and impressionism finds its complete expression.

WALDEMAR GEORGE

LETTERS

THE FORGER AND THE DETECTIVE

SIR,—May I accept your kind invitation to enlarge on my original letter, with a view to making the relationship between a scientific examination and an examination by the connoisseur of a picture perfectly clear?

No one has more respect than I have for the judgment of the connoisseur, and in the larger number of cases he may be trusted to decide the period of a picture, and also to decide its attribution, though here, as we are all aware, very difficult and unsettled questions may arise. When, however, the art experts disagree as to whether a picture belongs to a particular period, or is a modern forgery or a repainting, the final decision must rest in the hands of the chemist, and for the following reason.

Much research has been devoted to elucidating the history of pigments, with the result that we have a fairly reliable knowledge of the pigments used at different periods in the history of painting, and, moreover, when the question comes as to whether a picture is a modern forgery or has been repainted, we know that the modern artist's palette contains many pigments discovered by chemists at the close of the eighteenth and during the nineteenth century, and that the presence of these pigments can be identified with absolute certainty by methods of chemical analyses. While the forger, the re-painter, and toucher-up are skilful in the utilization of worm-eaten panels, and the production of cracks, and the appearance of ancient varnish, they do not seem up to the present to realize the necessity of also employing pigments belonging to the period of the picture which they are imitating. When they take this last step it will be very difficult to come to a definite conclusion by means of a chemical examination, but as long as they utilize modern pigments there can be no possible doubt as to the chemist's verdict, while a careful examination of the picture itself by eye, lens, and microscope, with judicious sampling, can decide whether it is to be regarded as having been retouched, repainted, or an entire production of the forger's art. Of course, it may be that the picture has been painted entirely with pigments which have been in use at any rate from the time of Pliny, such as the earth colours, white lead, vermilion, and vegetable lakes, or it may be that the modern pigments are present in such small quantity and so intermixed with others than an exact analysis is impossible, and for these various reasons the chemist can come to no conclusion, in which case he will say so.

But if the chemist states definitely that he has found, let us say, cadmium yellow, cobalt blue, and viridian present in the picture, all of them being modern pigments, his statement can be taken as definite and conclusive. No one, for instance, questions the statement by the Home Office expert that he has found so many grains of arsenic in the stomach of the corpse, and in the same way any

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definite statement of fact made by the chemist can be accepted. Its interpretation is a matter for discussion.

The next point which I wish to make is that when the connoisseur steps down from the heights of Parnassus into the plain, and begins to discuss questions of cracks and pigments, the greatest caution is necessary, and no conclusion should be come to unless an exhaustive examination has been made by the scientific expert. May I give an example of what I mean? When the Rokeby *Venus* was first purchased by the nation, the picture was commented upon by many art critics, and here I am speaking from recollection. One art critic not only stated that the Cupid was an eighteenth century addition, but based his statement on a further statement that the ribbon across the breast of the Cupid was painted with Prussian Blue, which, as we all know, was not discovered until the early years of the eighteenth century. I had the opportunity, when the picture had been attacked by the suffragettes, of making an exhaustive examination of this picture under the microscope, and obtaining certain tiny fragments which had been broken away for chemical anlyses.

There is a piece of green drapery just at the waist of the Venus which has been painted with a mixture of two blues, namely, smalt and azurite, and which owes its green appearance to a deep yellow varnish. Azurite disappears from the painter's palette somewhere about 1640 to 1650, and smalt first appeared as a painter's pigment towards the close of the sixteenth century. We had, therefore, here a mixture of these two blues, which I have not seen anywhere else, a mixture which dated the picture of the Venus within about fifty years.

On now proceeding to examine the ribbon round the Cupid I found there a mixture of the same two blues, the only difference being that a more energetic picture cleaner had removed in this case the yellow-covering varnish. The evidence then was strongly in favour of the conclusion that the Cupid had been painted within the same period as the Venus and in the same studio. What the art critic ought to have said was that the blue of the ribbon seemed to him to be like the colour of Prussian Blue, instead of asserting that it was Prussian Blue and basing an artistic conclusion upon it. My point, then, is this: that as long as the connoisseur confines himself to his own department, it is for him and his fellow-connoisseurs to discuss and dispute, but when he begins to discuss crackles and pigments he should beware of rash and hasty conclusions, and should refer the matter to the scientific expert for exhaustive enquiry and report.

To refer again to *The Bird Trap,* in my experience pictures painted upon a gesso ground, probably partly in tempera and partly in oil, crack in a very complex manner. Where there is abrupt thickening of the oil paint, it often happens that the cracks in the thinner ground seem to the eye to disappear. On examining with a powerful lens or under the microscope, it is seen that they actually penetrate a short way into the oil, rapidly dying away and being much less marked. The oil surface itself may be much less cracked, and the crackle very fine and requiring a powerful lens or even a microscope to see them at all. In other cases the heavy oil paint may be heavily cracked. There is no rule, and therefore it is not safe to come to a decision like Mr. Fry's without a patient and exhaustive examination under the microscope.

The connoisseur has one kind of knowledge about pictures, the picture cleaner and restorer of experience has another kind of knowledge, for which I have also a profound respect, and the chemist who has studied pictures from the point of view of their pigments and their examination under the microscope has again another kind of knowledge. In doubtful cases all these three types of experience should be combined. It is probably seldom that an actual forgery is sufficiently successful to deceive the connoisseur and the picture dealer, though in the case of the Frans Hals it was, I believe, not suspected until the examination by Mr. De Wild, who brought to bear upon it the special knowledge of the picture cleaner, while the final proof of forgery lay with the chemist, but I suspect a great deal of retouching and repainting of damaged and incomplete panel pictures, and I call to mind one case which was mentioned to me by Professor Forbes, in which he had been able to follow the history of an Italian Primitive, having seen it in its first stage, when there was little more than outlines of what the artist had intended, to its gradual development as it passed from dealer to dealer until it finally came out as a highly-finished Italian Primitive.

If the connoisseur will frankly accept the man of science as a humble assistant, many doubtful questions of retouching and repainting can be definitely cleared away, so that his judgment is not confused, and as far as my own experience goes the scientific examination has just as often proved the picture to be genuine on which doubt has been thrown by the connoisseur. The accusation of repainting, for instance, is sometimes rashly made. The microscope often reveals very interesting facts as to the methods used in the painting of a picture, and it has always been a mystery to me why the connoisseur has a certain hostility towards the chemist, and why they should not work frankly together and be mutually helpful.

Yours faithfully,

A. P. LAURIE

[The subject of Professor Laurie's letter and that below are discussed in a leading article.—EDITOR.]

SIR,—I am interested to hear that the responsibility of exhibiting a certain portrait, attributed to Rubens, at the Flemish Exhibition, rests with Monsieur Hulin de Loo, and that the " attribution has received entire support from the finest critical judges in Europe." For the sake of the reputation of our own officials, I can only hope that the inclusion of this picture was in the nature of a gracious concession to our Continental friends. It is only fair to remember that among serious English critics this picture was the joke of the exhibition.

Here is the opportunity for Dr. Laurie to test by

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chemical analysis the opinions of the " finest critical judges in Europe " (that is, Continental Europe), and I am afraid he is presented with a ready-made victory. It is also an opportunity of proving what I have more than once stated in your columns—that the finest critical opinion and judgment is in England, and that authoritative opinions are not necessarily bound up with the publication of ponderous derivative works on the old masters or the holding of important official positions.

May I make another suggestion to Dr. Laurie? Will he produce one or more of the works of the " venerable old gentleman " whom he mentions, with every confidence, in the *Times,* as " making old masters." These works could be placed with genuine pictures, and certain of us might endeavour to decide as to which were genuine and which were spurious. The final examination could then be undertaken by the chemists. I submit that a scientist should be the first to welcome such a practical test.

Yours faithfully,
HUGH BLAKER

" TWO ALLEGORICAL FIGURES BY FRANCESCO GUARDI."

SIR,—I have read with pleasure, in THE BURLINGTON MAGAZINE for May, Baron Detlev von Hadeln's article on the two paintings which he believes represent Spring and Summer, and which have been known to me for almost a year; that is, since they made their appearance on loan in the Alte Pinakothek of Munich. But I did not choose to make them known, as I was hoping all along for news of a purchase on the part of the Italian Government. It is not a consideration of these signed works alone by Francesco Guardi (with Voss I read the date as 1747), which confirms my now familiar theory concerning Guardi's education and work. I base my ideas also on the evidence of the small doors in the Church of Angelo Raffaele, belonging to the organ, now decorated only in the loft. These, indeed, were the starting-point for all my researches on Guardi as a figure-painter.

In my article in the " Rassegna d'Arte," in 1919, I mentioned certain documents that alluded to the " Laterali " of the organ, finished some time before in 1750, which had " met with universal applause "; for which reason it was decided to continue the work of decoration by the same artist's services. And what are these panels, painted on wood (1.61 m. by 0.78 m.), with a uniform marine background, if not these " laterali," or organ doors, bearing upon them as they do the figures of *Hope,* countersigned by the anchor, and of *Faith,* with the ears of corn, the symbol of the Eucharist? That is to say, allegories of Hope and the Eucharist connected with the story of Tobias as represented and developed in the paintings of Poggiolo.

However, in further confirmation of my theories, now, I think, universally accepted, I will soon, if you, Sir, will allow me, offer, in THE BURLINGTON MAGAZINE, other proofs of works that are signed indisputably by the artist. I believe that I can thus demonstrate the justness of my opinions regarding the Guardi, and at the same time make it clear that I am aware of the limits within which these opinions should be regarded as valid. At the same time I should like to discuss those drawings mentioned by Dr. Hadeln, which are the work of the Brothers Guardi (still such mysterious figures), and not of Francesco alone, as I, who discovered them under the name of Gaetano Zompini, know only too well!

I am,
Yours faithfully,
GIUSEPPE FIOCCO

[We feel sure that a contribution of the kind suggested by Dr. Fiocco would be welcomed by our readers.—EDITOR.]

ISLAMIC POTTERY

SIR,—No general reply to your review of my *Islamic Pottery* could be made except at unreasonable length. But I should like to answer upon two definite charges of inaccuracy. Your reviewer remarks that I regard the fine Mameluke fragment shown on Plate XLI as lustred. The text reference is p. 152, where the piece is described, and there is not a word to suggest that it is lustred. True that on the plate description " traces of ruby lustre " are mentioned, and I was wrong not to make it clear that they must be due to irisation. But had I regarded the fragment as an example of true lustre made in Mameluke times in Cairo, I could not possibly in the text have passed over so remarkable an occurrence in total silence.

Again, in endeavouring to refute a deduction on Persian lustre which I make from Näsir-i-Khusrau, your reviewer charges me with overlooking a passage in the tenth-century writer, Mugaddasi, speaking of " golden tiles " in the mosque at Nisapûr: and for this passage he refers to Mr. Le Strange's *Lands of the Eastern Caliphate,* p. 385. Now, so far from having overlooked this passage, I have taken the liveliest interest in it. I mention it on p. 139 n. 2, and I there give the very same reference to the same work of Mr. Le Strange; but I add that the translation " golden tiles " has been admitted to be quite unjustified. I may now give the reason for this note. The fact is that having strong reason to doubt the rendering " golden tiles," I wrote to Mr. Le Strange, asking if he could confirm it. His amusing answer lies before me. It runs: " I regret as to *gold tiles* I am a fraud," and after quoting the Arabic text it proceeds: " *Muzakhraf* implies that the main building of the mosque was brilliantly ornamented so as to look as though it were gilt. *Gold* and *tiles* conspicuously absent! Possibly, as you say, mosaics." Glitter or gloss is all that *muzakhraf* connotes, and it is commonly used for tinsel, oratorical as well as metallic.

I may claim therefore to have studied the passage, which I " overlooked," with some care; and I affirm that, the golden tiles of the tenth century in Persia being imaginary, no argument can be founded upon them.

Yours faithfully,
A. J. BUTLER

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Madonna and Child, by Jacopo Tintoretto. Canvas. (Cleveland Museum of Art.)

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A TINTORETTO FOR CLEVELAND

BY WILLIAM MATHEWSON MILLIKEN

A BEAUTIFUL example of the work of Jacopo Tintoretto, a *Madonna and Child*, has recently been added to the collections of the Cleveland Museum of Art (of which the writer is curator of Paintings) through the generosity of the Huntington Trust [FRONTISPIECE]. This canvas was formerly in the collection of Baron Alfred de Rothschild, and has only recently been brought to America. It is an acquisition of real importance to the Museum, not only because of its representative character, but because of the perfect condition of its pigment, in which it recalls the untouched freshness of the border fragment found behind a canvas in the Scuola di San Rocco, in Venice, and now exhibited below the great *Crucifixion* in the Albergo of that institution.

This new acquisition can here be assigned to Jacopo's middle period, to the years which followed those in which the influence of Michelangelo and others was paramount. In it the more tentative early work has developed into the maturer style. The picture may be dated in the decade between 1570 and 1580, the decade in which the four Allegories were painted for the Anticollegio in the Ducal Palace at Venice, the period of *The Origin of the Milky Way* in the National Gallery, and of the *Mary and Martha* in the Ältere Pinakothek in Munich. This is the moment marking what Dr. Mayer very appropriately terms the artist's "musical style." Certainly, it is like an interlude, a moment of quiet between the youthful "terribilità" and the consuming visions of his later life. He has touched again the reticence of the earlier part of his century; there is a reflection of the arcadian reserve and the diffidence of the Giorgionesque spirit. The figures seem apart, "like visions seen from endless distances."

In this period his outlines acquire a new suavity. Rhythmic lines bind his designs together, never losing velocity and always communicating movement, and a characteristic quality of elasticity and vibration. This is markedly felt in the *Madonna and Child* under discussion. In it a general pyramidal composition is built up by playing the opposing curves of the Virgin's and the Christ Child's bodies against one another, the same principle which unites the figures of the *Mary and Martha* in the Munich picture referred to above.

Another of his formulas of design is one in which the main compositional emphases are united at a point from which radiate curved lines. The *Bacchus, Ariadne, and Venus*, of 1578, in the Anticollegio is perhaps the highest expression of this scheme, while the new Cleveland picture is another fine variant. In the latter the right hand of the Madonna, in shadow, is the central point. Tintoretto, by this wheel-like pattern, achieves the intensity and concentration of mood which he wants, and at the same time suggests motion, leading the eye with constantly renewed attention, to the various sections of his canvas. However, such is the compositional subtlety of this *Madonna and Child* that at times its outline has, as well, the suggestion of a shell form, the outer wall cut away so that one can look into it, convolution within convolution. Certainly every line is thought of in relation to every other, and all tend to make of it a unified, compactly knit organism.

Unquestionably, this particular picture was conceived in the artist's brain as primarily a problem in design, linear rhythm, and form. Complete in that sense, only afterwards is it a colour problem, a colour problem in the three primaries, blue, red, and yellow, greyed throughout. The blue mantle of the Madonna turns toward violet in its shadows and high lights; the robe of red has traces of the same violet; the yellow about the head suggests the halo; and the background, slightly warmer than the flesh colours, vibrates by a playing of violet reds over and against blues. It is this use of cold tones over warm, and warm tones over cold, which gives the colour the depth and intensity and the same quality of vitality which the line has.

Furthermore, from this picture it is easy to see why Tintoretto is acclaimed to-day as the most modern of old masters, in form as well as in colour—the origin of that tradition which leads to Greco and Velazquez, and from Greco to Cézanne.

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TWO NEWLY-DISCOVERED PICTURES OF THE LUCCA SCHOOL

BY VICTOR LASAREFF

WITH every year it grows more difficult to find really first-class Ducento pictures, and works of the school of Lucca, which played such an exceptionally large part in the art of the twelfth century, are particularly rare. The *Madonna* [PLATE I] and the *Descent from the Cross* [PLATE II, B] now published are pictures of outstanding quality, executed in the school of Berlinghiero Berlinghieri and Bonaventura Berlinghieri, which makes them especially interesting, as both these masters were the leaders of one of the most important artistic movements of the Ducento.

The *Madonna* is in a private collection at Florence. In force of expression it can be compared only to such a masterpiece as the icon of the *Virgin* from Vladimir painted by an artist of Constantinople at the end of the eleventh or beginning of the twelfth century.[1] At any rate no Italian picture of the thirteenth century achieves the depth of religious feeling that animates it. The *Madonna* is represented in the iconographical type called by the Greeks, Hodegetria, characteristic of Byzantine art. The formal elements of the icon reveal the strongest Greek influence, manifested in the conscious geometrization and the abstract simplicity of the lines. The treatment of the faces, full of concentrated expression, also denotes a Byzantine influence. A particularly strong impression is made by the deeply sorrowful face of the Virgin. The colour-scheme is based on deep, intense tones: the warm tint of the blue mantle makes a fine contrast to the golden background and the brown tunic of the Child. To these tints are added strokes of red and violet.

The attribution of the icons of the period to which our *Madonna* belongs presents extraordinary difficulties, as it is never possible to say with any certainty whether a given icon be the work of the master himself or merely of his school. Strictly speaking, the most expedient classification of Ducento pictures would be to divide them into separate groups according to the different workshops or schools and not to individual artists. Exceptional cases, when Ducento icons can be ascribed to a definite personality, are very rare. Precisely for this reason it is most difficult to decide whether the *Madonna* now published was painted by Berlinghiero Berlinghieri himself or by one of his immediate followers. There can be no doubt, at any rate, that it belongs to the school of Berlinghiero Berlinghieri. This is proved in the first place by the oddly elongated faces that seem compressed from the sides. We find similar proportions in a signed *Crucifixion* by Berlinghiero in the Pinacoteca of Lucca [PLATE II, A], and the *Crucifixion*, closely related in style, in the Palazzo Venezia, Rome. In the last two works we also find the long curved nose so typical for our *Madonna*. In favour of Berlinghiero's authorship speaks, finally, such a significant detail as the fragile delicate hands of the *Madonna*, the closest parallel to which may be found in the above-mentioned Crucifixions. These analogies permit us to attribute the *Madonna* to Berlinghiero Berlinghieri with a great deal of certainty. But nevertheless this does not exclude the possibility of its having been painted by one of his followers in the workshop of the master. The first quarter of the thirteenth century may be considered as the date of the execution of our *Madonna*.

The *Descent from the Cross* [PLATE II, B] was painted somewhat later. This panel, in an excellent state of preservation, possesses an original old frame—a great rarity for Ducento pictures. Joseph, standing on a ladder, supports the lifeless body of Christ. The kneeling Nicodemus extracts a nail with a pair of large tongs. On either side of the Cross are represented the Virgin and John, pressing against their faces the hands of Christ. All the principal elements of this composition are derived from Byzantine tradition.[2] One new feature, however, is the manner in which the feet of the Saviour are nailed to the Cross; instead of the traditional two nails of the Byzantine type, only one nail is represented, borrowed from Gothic art.[3] The colour-scheme of the picture is characteristic of the school of Lucca. A blue mantle is thrown over the red vestment of the Virgin. The red is repeated in the kneeling figure of Nicodemus. Joseph's garment is of a light blue, John's—violet, forming a fine contrast to the green mantle and white sheet.

The *Descent from the Cross* was, without doubt, painted by the same artist as the diptych [PLATE III, A] in the Florentine Academy,[4] attributed, without sufficient reason, to Bona-

[1] See: Alpatoff und Lasareff. Ein byzantinisches Tafelwerk aus der Comnenenepoche. Jahrbuch d. Preuss. Kunstsamml., 1925, p. 140.

[2] Millet. Recherches sur l'iconographie de l'Evangile. Paris 1916, p. 472-473, 475.

[3] See: Goldschmidt. Das Naumburger Lettnerkreuz im Kaiser-Friedrich Museum. Jahrbuch d. Preuss. Kunstsamml. 1915, p. 137.

[4] From the Church of Sta. Chiara, Lucca.

[5] Sirén. Toskanische Maler im XIII Jahrhundert. Berlin 1922, p. 89-94.

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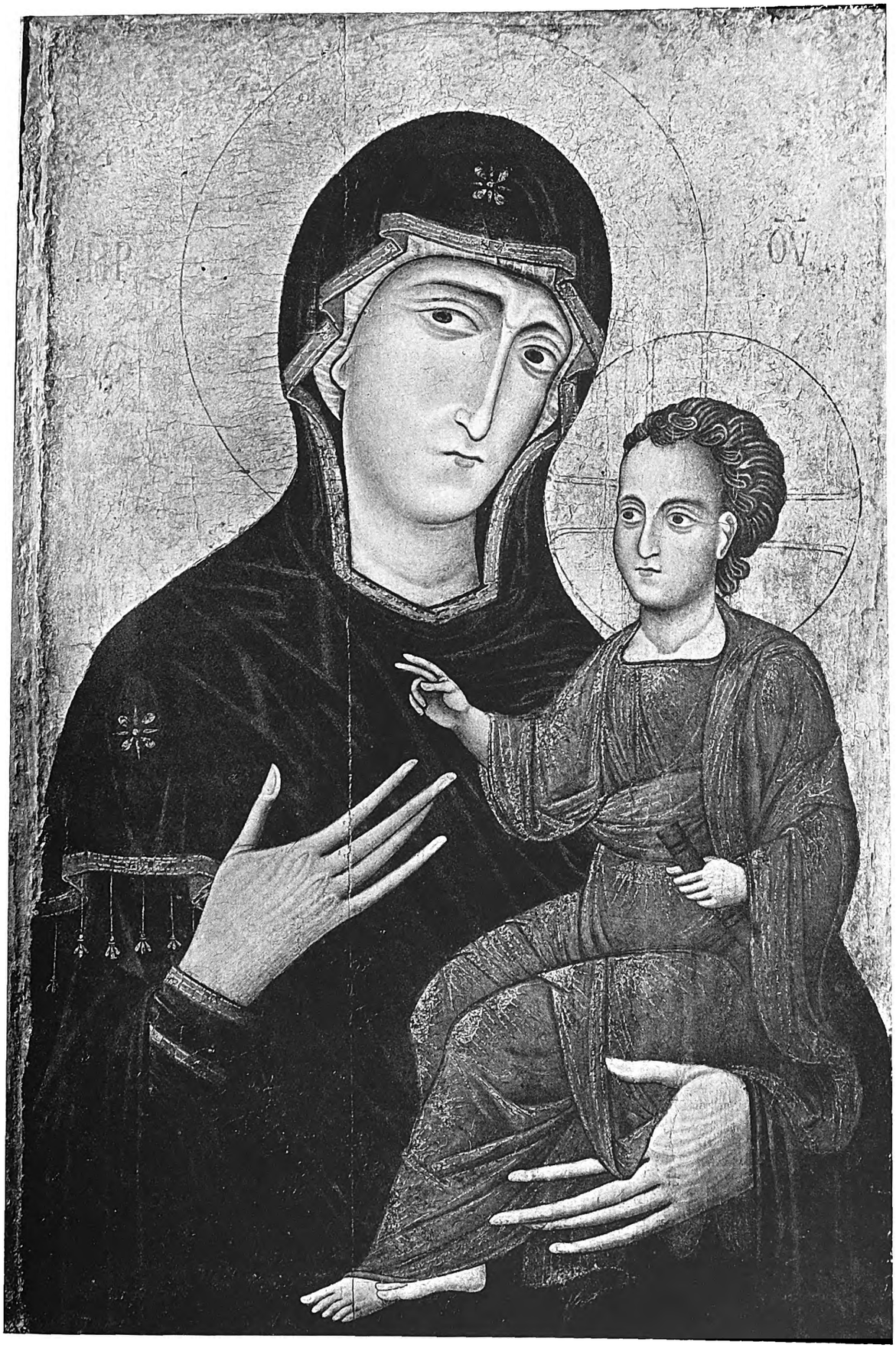

Madonna and Child; probably by Berlinghiero Berlinghieri. Panel. (Private Collection, Florence)

Plate I. Two newly-discovered Pictures of the Lucca School

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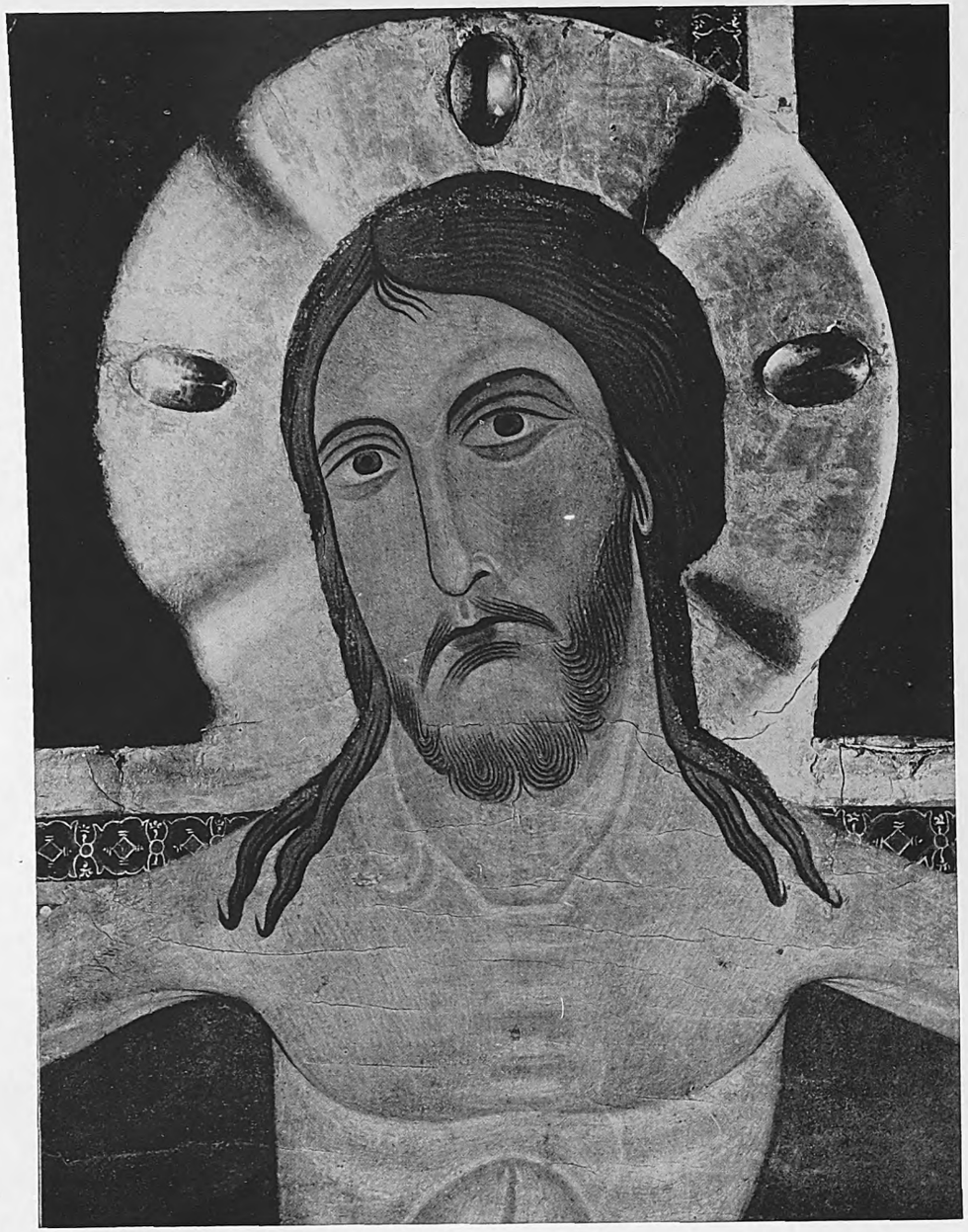
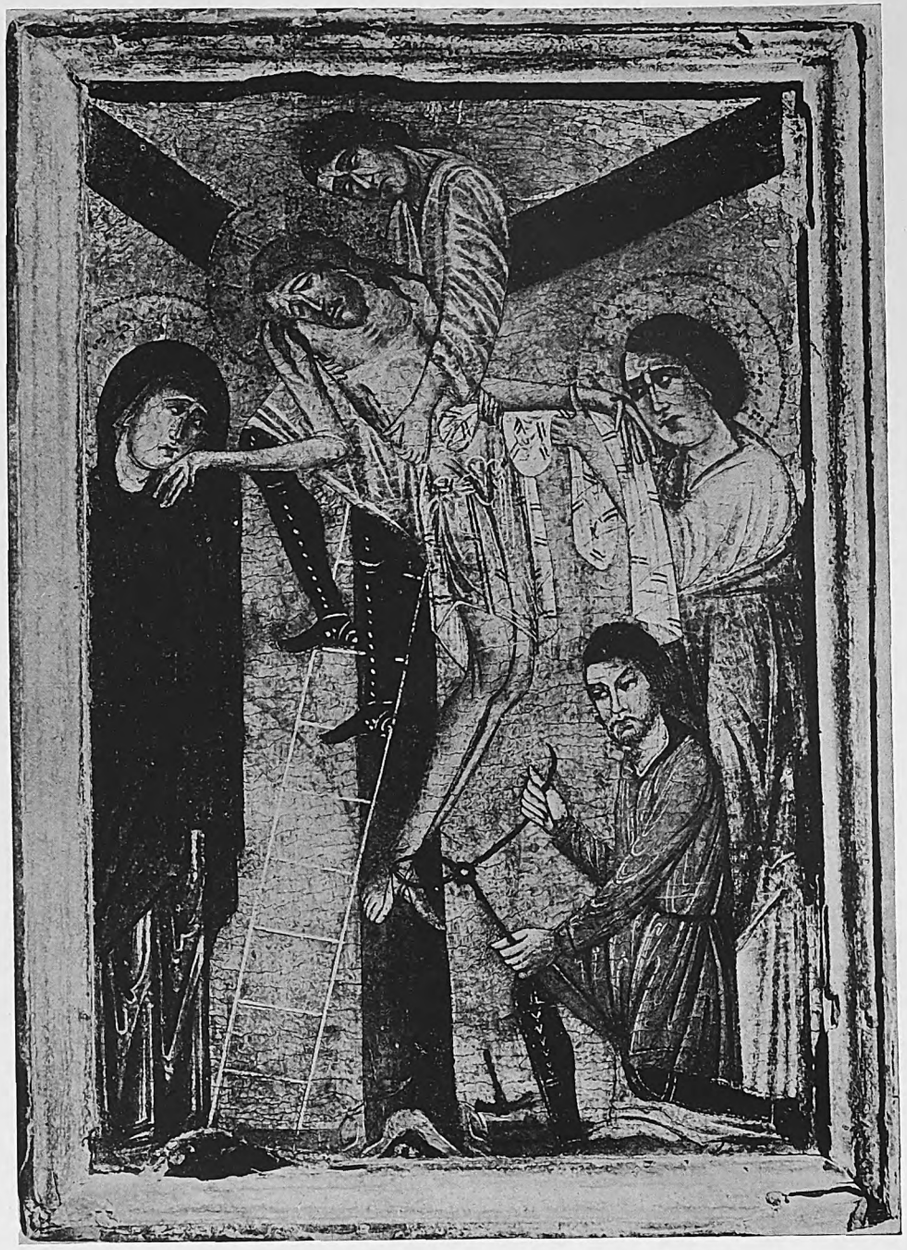


A—Detail of *Crucifixion* by Berlinghiero Berlinghieri. (Pinacoteca, Lucca)



B—*Descent from the Cross,* by a follower of Bonaventura Berlinghieri (Formerly in the possession of a German dealer)

Plate II. Two newly-discovered Pictures of the Lucca School

ventura Berlinghieri.[5] In reality it was painted by one of his followers. Its resemblance to the icon now published is so great that it makes any detailed verbal comparison superfluous. It is enough to confront the types of Christ, the Virgin and John in both pictures to be immediately convinced of the correctness of the proposed attribution. The linear rhythm, the treatment of the folds and the general composition of the *Descent from the Cross* are also identical. It is quite possible that the *Crucifixion* in the Chiostro delle Oblate, Florence, was also executed by the same painter. Three small panels in the Jarves Collection (Yale University), representing the *Crucifixion,* the *Descent from the Cross* and the *Entombment,* belong to another follower of Bonaventura Berlinghieri. Although Mr. Sirén ascribes the pictures in the Florentine Academy, in the Chiostro delle Oblate and in the Jarves Collection, to Bonaventura Berlinghieri himself, I, personally, am convinced that they were executed merely by his nearest followers. For me the only authentic work of the master is his signed icon at San Francesco, Pescia, to which, of all the production of his school, the *St. Francis receiving the Stigmata,* in the Florentine Academy, is most closely related. The *Descent from the Cross* now published was painted about the middle of the thirteenth century, as it betrays a more developed style than does the icon at Pescia, dated 1235.[6]

The *Madonna* as well as the *Descent from the Cross* are derived from the iconographical tradition of Byzantine art. This fact is the more interesting standing as it does in direct contradiction to the common conception of the school of Lucca as the most independent of the Ducento schools, and the first to achieve emancipation from Byzantine influences.[7] The pictures now published decidedly gainsay such an opinion. They demonstrate clearly that Byzantine influences played an extremely large part in the formation of the Lucchese school and its principal artists. It is very instructive in this respect to compare our *Madonna* with the Greek icons. As has been said, the *Madonna* is depicted in the iconographical type known among the Greeks as the Hodegetria. Originally the Hodegetria-icon represented the Virgin as a full-length standing figure. Half-length presentations of the Hodegetria became popular only in the tenth and eleventh centuries.[8] The Child is generally seated on the left arm of the Virgin. Nevertheless there existed images where Christ was represented sitting on the right arm of the Madonna.[9] The icons of Berlinghiero Berlinghieri belong to the more popular type, a definitely settled form of which we meet in the eleventh-century Homilies of St. Gregory of Nazianzus (No. 14, Library of the Greek Patriarchate at Jerusalem. This manuscript includes a sermon on the Nativity by John of Damascus).[10] Here we find [PLATE III, B] twice the image of the half-length Hodegetria, i.e., the same iconographical type which is represented on the panel of Berlinghiero Berlinghieri. One could easily name dozens of Greek icons, giving this same type. I have deliberately pointed out the miniatures of the Jerusalem manuscript, because they are one of the earliest examples of the half-length Hodegetria in Byzantine art.[11]

If the panel by Berlinghiero Berlinghieri were related to Byzantine art only in its iconographical aspect, the fact would add nothing positive to the solution of the problem of Berlinghiero Berlinghieri's artistic genesis. Much more important is the circumstance that it is purely Greek in style. Among the eleventh-century mosaics at Hosios Lukas [PLATE IV, A] one can already find the closest analogies to the figure of the blessing Christ and to the treatment of several details. The mosaic icon [PLATE IV, B] in the Monastery of St. Catherine on Mount Sinai, first published by Prof. Benesewic with accompanying text by the late N. Kondakoff,[12] denotes a yet greater similarity. This icon is doubtless a Greek work of the thirteenth century.[13] This is confirmed by the large and as yet rather heavy forms. In the fourteenth and fifteenth centuries the treatment becomes finer, the proportions grow longer, the colours lose their depth and distinctness, in other words then appear all the elements which are missing in the icon, bound to the traditions of Comnenian art, a fact also evidenced by its proximity to the above-mentioned mosaic in Hosios Lukas. Confronting the icon with the *Madonna* of Berlinghiero Berlinghieri, the similarity of the types is particularly striking, showing clearly that the Italian master was acquainted with Greek models, and strongly influenced by

[6] Mr. Van Marle (The development of the Italian schools of painting, Vol. I, p. 328) mentions a small panel of the school of Bonaventura Berlinghieri which he saw in a private collection. His description of the latter permits me to recognize in the *Descent from the Cross* now published the picture he alludes to.

[7] Sirén, *op. cit.*, p. 36.

[8] Kondakoff. The Iconography of the Virgin, Vol. II, p. 185 (in Russian).

[9] Kondakoff, op. cit., Vol. II, p. 277, pass.

[10] Papadopoulos-Kerameus. The Library at Jerusalem (in Greek), I, p. 53, pass. Kondakoff. Archæological travels in Syria and Palestine, p. 281-283; Dalton, Byzantine art and archæology, p. 477-478; G. Millet in Michel, I, p. 247; Id. Recherches sur l'iconographie de l'Evangile. p. 141.

[11] The type mentioned is to be already found in embryo form in the encaustic icon of the Virgin of the Vth-VIth cent. (Museum of the Ecclesiastic Academy, Kiev).

[12] V. Benesewic. Monumenta sinaitica archæologica et palæographica. Fasciculus I. Petropoli 1925, pp. 28-30, pl. 19.

[13] Kondakoff ascribes it to the XIII-XIVth cent., noting in it an Italian influence. This last assertion is groundless.

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them. Nevertheless this influence, though great, could not wholly extinguish national traits: the Italian origin of Berlinghiero Berlinghieri is not only manifested in the original treatment of the eyes in soft, asymetrical curves, but also in the general conception of the face of the icon, which loses with him the traditional Byzantine severity and becomes more human and expressive. It is precisely this hardly perceptible breath of emotionalism that makes all the difference between Berlinghiero Berlinghieri's *Madonna* and the work of the Greek master. In spite of their proximity, their art is based on two utterly different principles.

Not only the *Madonna* but also the greater part of the pictures of the school of Lucca betray a Byzantine influence. Particularly interesting in this respect is one detail, which almost all authorities regard as being of Italian origin. It appears for the first time in the above-mentioned diptych in the Florentine Academy. To the left of the Cross is depicted the swooning Virgin. One of the women standing near her supports her under the armpits. The head of the Virgin has fallen on to her shoulder, her hands hang helplessly along her body. In the opinion of M. Millet[14] and M. Ainaloff[15] this motive of the Virgin in a deep swoon was unknown to Byzantine iconography, where it appears only in the fourteenth century under Italian influence, as confirmed by the *Crucifixion* in the Russian Museum at Leningrad.[16] If the detail mentioned is not to be met with in early Byzantine art, it can be found in two Armenian miniatures [PLATE IV, C and D] of the thirteenth century. (Gospel, Library of the Armenian Patriarchate at Jerusalem Nr. 2568/13, fol. 88a[17]; Gospel of 1272, Library of the Armenian Patriarchate at Jerusalem, Nr. 2563/8, fol. 362b[18].) Both these miniatures show clearly that this motive was already well known to the Christian East, from where it must have passed not only into Byzantium but also into Italy. The fact that we meet it for the first time in the West in an icon of the school of Bonaventura Berlinghieri only proves once more the active Eastern influence at work during the Ducento in the art of Lucca.

A series of other purely Byzantine details to be found in the pictures of the Berlinghieri and their school proves that this influence was in no wise accidental. The half-length figure of the Madonna in the diptych mentioned above can be traced to the iconographical type of the Eleusa created and developed on Greek soil[19]; the saints ranged in a row form the monumental composition, so typical of Byzantine art; for the conventional leaf-pattern, decorating most of the buildings in the background (the signed icon of Bonaventura Berlinghieri at Pescia, the three small panels in the Jarves Collection, the *St. Francis receiving the Stigmata* in the Florentine Academy) we find a very conclusive parallel in Byzantine miniatures,[20] where we also meet the prototype of the buildings, intersected by an ornamental frieze, of the signed icon at Pescia, whose general decoration strikes one as purely Greek in style[21]; the original mosaic design of the small platform on which St. Francis, receiving the Stigmata, is kneeling,[22] immediately calls to mind similar patterns in several Byzantine manuscripts[23]; finally, the trees and the plants (the picture in Pescia and *St. Francis receiving the Stigmata* in the Academy, Florence) are treated in a purely Greek manner.[24] Taken as a whole, these analogies leave no doubt about the important part that Byzantine influence played in the formation of the school of Lucca.

Putting thus to the fore the Byzantine influence we must in no wise underrate the genuine originality of the painters of Lucca. In contrast to the Pisan and Sienese painters, they very quickly assimilated the elements adopted from the East, making them subservient to a completely new artistic conception. The pathos of Franciscan piety pervades their works and is manifested by an increased expressiveness of gestures, breaking through the traditional form that often gives way to new details astonishing by their freshness and novelty. It is precisely these details which give such an individual

[14] Millet. Recherches sur l'iconographie de l'Evangile, pp. 418-422.

[15] Ainaloff. Byzantine painting of the XIVth cent. Petrograd 1917, p. 118-119 (in Russian).

[16] Grueneisen (La piccola icona byzantina del Museo russo Alessandro III a Pietroburgo. Rassegna d'Arte, 1904, facs. 4) and Wulff (Altchristliche und byzantinische Kunst, II, p. 514) give a wrong date to this *Crucifixion*, ascribing it to the XII-XIII cent.

[17] Written for the prince of princes Vasak—brother of king Hetum I—between 1259 and 1284.

[18] Written by the scribe Avetik in Akner, by order of the queen Keran, wife of Levon III.

[19] Alpatoff und Lasareff. Ein byzantinisches Tafelwerk aus der Comnenenepoche. Jahrbuch d. Preuss. Kunstsamml. 1925, p. 140.

[20] Cf. Menologium of Basil II in the Vatican Library, fol. 1; Homilies of Jacobus Monachus in the Vatican Library, No. 1162, fol. 29a, 68b, 188b (XII century); Homilies of St. Gregory of Nazianzus in the Bibliothèque Nationale, No. 533, fol. 3b (XI century).

[21] Cf. Homilies of St. Gregory of Nazianzus in the Bibliothèque Nationale, No. 543, fol. 51b, 87b, 118b, 213b (XII century); Spiritual Ladder of John Climax in the Vatican Library, No. 394, fol. 130a (XI century); Gospel in the Bibliothèque Nationale, No. 75, fol. 153 (XI century); Gospel in the Bibliothèque Nationale, No. 74, fol. 157b (XI century); Gospel in the Vatican Library, Urbin. gr. 2, fol. 167b (XII century); Gospel in the Vienna Library, Suppl. gr. 50, fol. 244b (X-XI century).

[22] This detail is repeated in the Yale Entombment.

[23] Cf. Homilies of Jacobus Monachus in the Vatican Library, No. 1162, fol. 2b, 8b, 142a (XII century); Gospel in the Bibliothèque Nationale, No. 74, fol. 49b (XI century).

[24] Cf. Spiritual Ladder of John Climax in the Vatican Library, No. 394, fol. 17b (XI century); Menologium of Basil II in the Vatican Library, fol. 17, 106; Gospel in the Bibliothèque Nationale, No. 74, fol. 46b, 47a, 136b, 137b (XI century).

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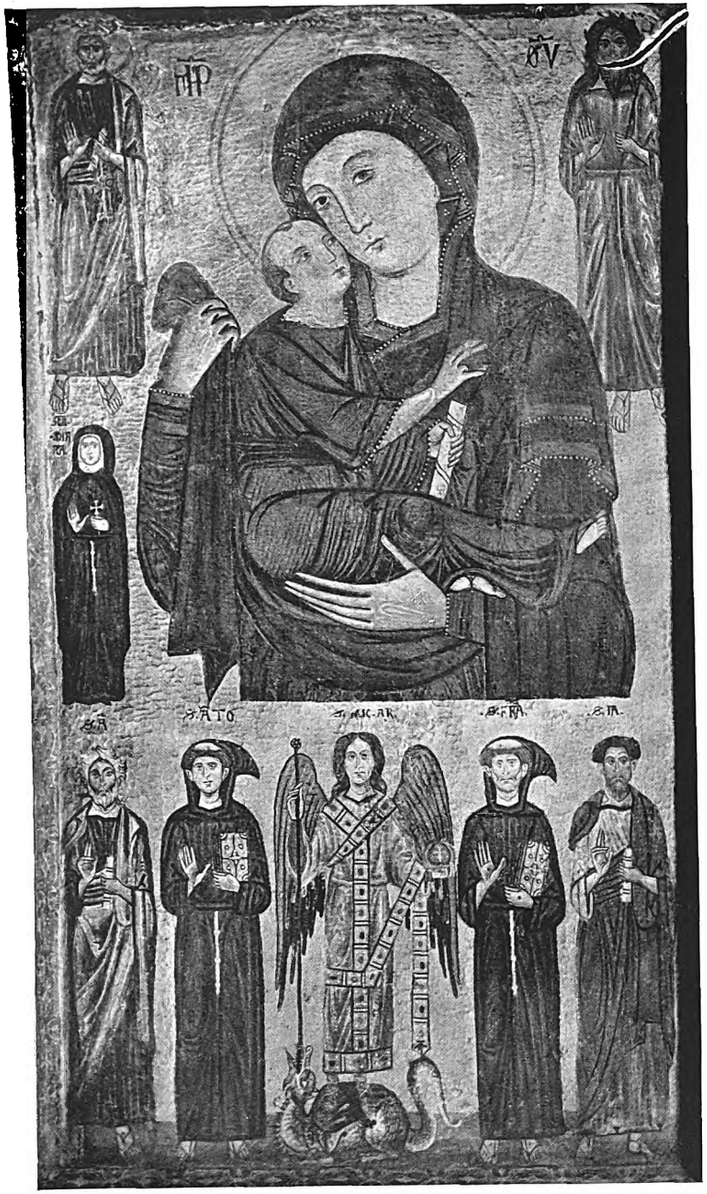

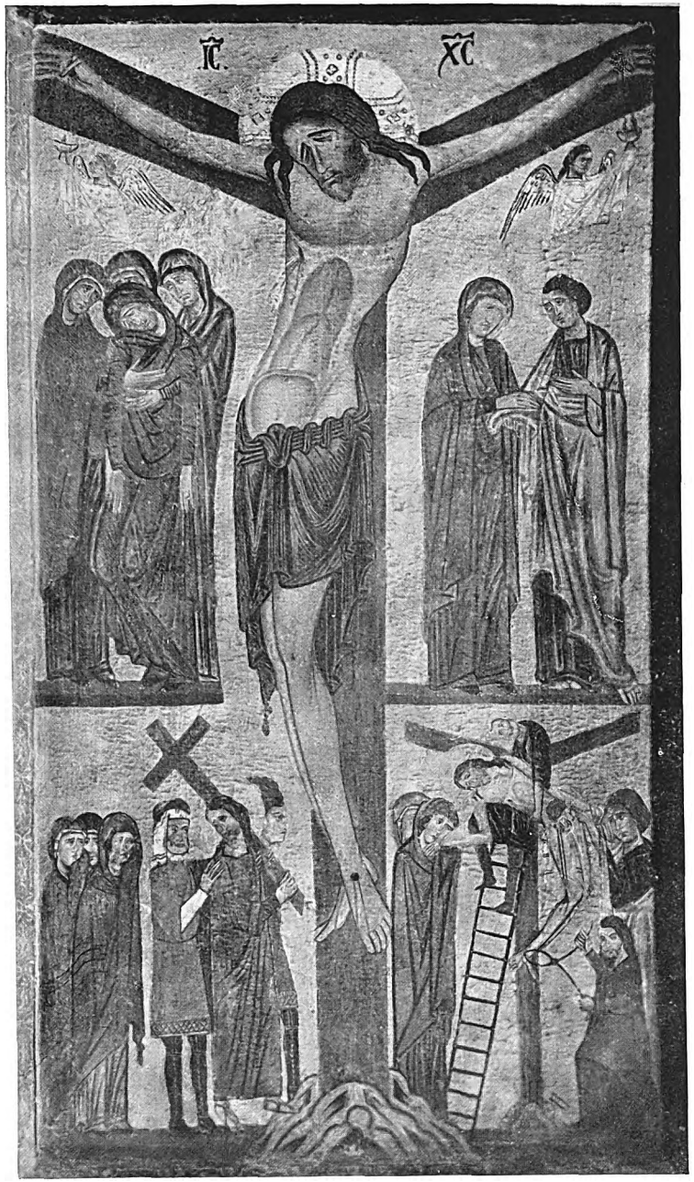

A—Madonna and Child and *Crucifixion;* diptych by a follower of Bonaventura Berlinghieri. (Accademia, Florence)

B—Miniature from the eleventh-century Homilies of St. Gregory of Nazianzus. (Library of the Greek Patriarchate, Jerusalem)

Plate III. Two newly-discovered Pictures of the Lucca School

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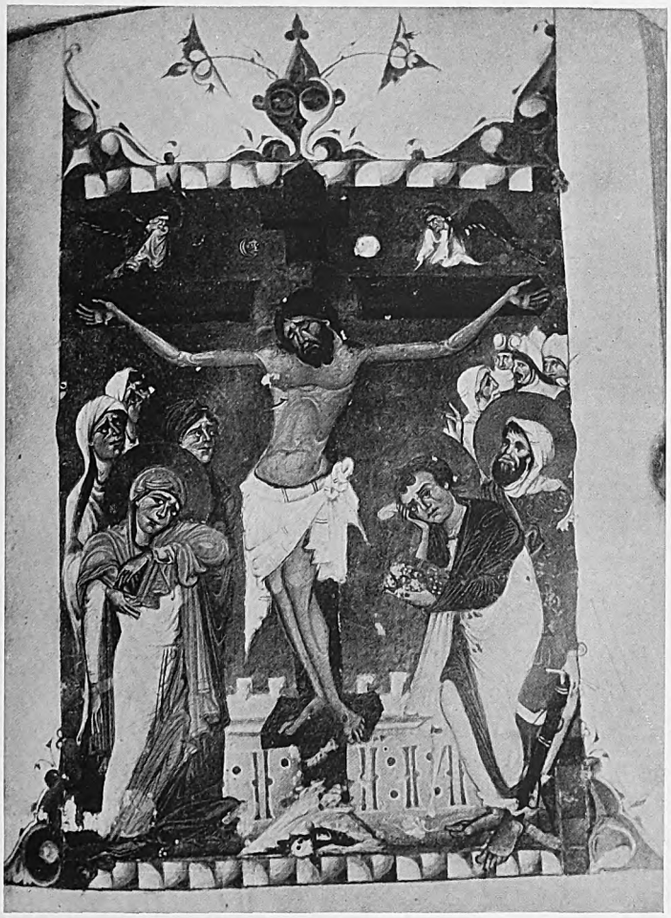
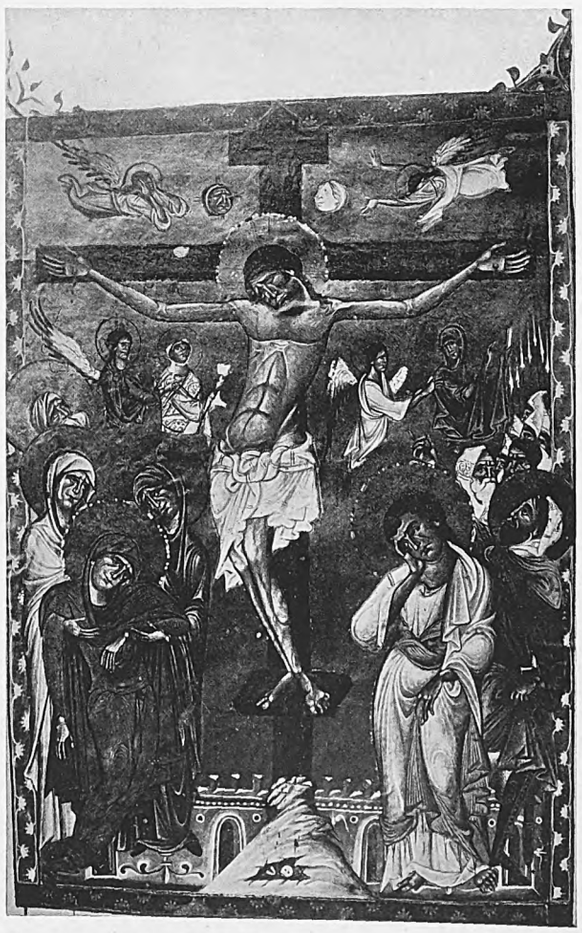
A—Madonna. Mosaic; eleventh century. (St. Luke's Church, Phocis)

B—Madonna. Portable mosaic. (St. Catherine's Monastery, Mount Sinai)



C—Crucifixion. Miniature from the thirteenth-century Armenian Gospel. (Library of the Armenian Patriarchate, Jerusalem)



D—Crucifixion. Miniature from the thirteenth-century Armenian Gospel. (Library of the Armenian Patriarchate, Jerusalem)

Plate IV. Two newly-discovered Pictures of the Lucca School

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character to the icons of the school, where we invariably feel the living pulsation of a popular religion. However, in spite of the originality of these icons one must never forget the fact that the roots of their style are deeply embedded in Byzantine soil. And this fact merits the more attention, standing as it does in connexion with that school of the Ducento which was one of the first to develop an entirely national style.

HOLBEIN'S TECHNIQUE

BY FREDERICK BENTZ

THE writer's profession has given him unusual opportunities of studying in detail the methods of Holbein as a painter, and it may be useful to others if a few notes are published concerning a typical portrait by that artist.

By the kind permission of the owner, I have examined with the microscope the superb Schoenborn portrait of a young man, one of the Wedigh family, painted by Holbein in 1532. It is executed on a sound piece of oak, less than half an inch thick, but which has remained flat owing to the careful selection of the wood. The panel consists of two boards glued together at their edges with caseine and lime. Each board has some of the centre and some of the outer side of the tree; and as boards cut in this manner rarely curve, Holbein's care and knowledge are evident from the outset of the work. The panel has a ground of chalk and parchment glue, polished very smooth; on this the artist made a careful outline, brush-drawing with diluted black ink.

The rich blue background is azurite blue and a little malachite green, both natural copper carbonates in crystalline form. These powdered crystals are mixed with white pigment painted in several layers, more thickly than the rest of the picture. This was the method used by Holbein's predecessors, as well as his contemporaries; one constantly finds that Holbein readjusted old and tried principles to suit his special requirements. In this picture the blue background is painted directly on the white surface, but he tinted the rest of the panel with a delicate reddish-brown neutral colour. This tinting served a double purpose: (*a*) it got rid of the disturbing whiteness of the ground; and (*b*) it made a warm luminous preparation for his blacks. Holbein's blacks always have a warm glow and are never dead, unless they have been worked upon by others.

When this warm preparation was dry, Holbein began the painting of the cap and dress with thin transparent glazes of black. This beautiful optical mixture of one colour shining through another is totally different from a mixture of black and brown pigments; moreover, the influence of the white ground is not completely destroyed. Whilst this paint was still wet he painted into it the darkest parts of the black and the brocade pattern; and he blended his silvery half-lights into it, and the silky sheen of the high lights of black silk and cloth worked always wet in wet. It is absolutely impossible to get this result in any other way. The blending and microscopic tenuity of paint, where the lights and shades melt into each other, as well as the actual mass of detail painted in this way, prove that Holbein must have used his brush with great rapidity and sureness of hand. It also indicates that he employed two kinds of "mediums" on the same picture, viz., a quick and a slow drier. It is not ordinary oil-painting, and much of it is built up by a system of glazes with transparent and semi-transparent colours; very little of the paint even in the lights is opaque enough completely to obliterate the light ground below it. It follows that the light refraction is not from the surface only, as we see in modern paintings, but is reflected from the ground below the paint just as it is in a translucent enamel. Of our modern painters, perhaps Holman Hunt came nearest to rediscovering this technique.

The fur is painted with astonishing simplicity: there is merely a general colour for the light parts, another for the middle tones, and a third for the darks. Then, with extremely fine lines, the master puts in single dark or light hairs. Now, although there were special brushes for the drawing of such fine lines, yet the microscope shows that Holbein frequently used a crowquill pen instead of a brush. The writing on the paper between the leaves of the book is quite certainly done with the pen; the connexions of the letters and the upstrokes prove this clearly under the microscope. To one who, like Holbein, made drawings every day, the use of a pen on his paintings would seem natural; and his medium allowed the finest lines to be made without any spreading.

This young man, Wedigh, has a strong growth of hair, and his stubbly chin is realistically imitated by a large number of tiny dots all exactly of the same size (this is only possible with a hard point), and by very short lines representing short bristly hair. The microscope reveals that all these strokes begin with minute upstrokes forming a tiny hook with the downstroke, natural with a pen, but utterly impos-

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sible to produce with a brush. I have found pen-lines in the hair, eyelashes, and the fine decorative details of many of Holbein's paintings. The fashion of Wedigh's coiffure is the so-called "Tudor," cut level an inch or so above the eyes and hanging in a thick mass at the sides. This mass of hair is painted with wonderful simplicity in three shades, but it also shows abundant single hairs drawn with fineness and precision in lines of equal thickness. Many hairs show a light side and a shadow side with both light and dark unbroken from end to end. The microscope reveals Holbein's method. He first painted the whole mass of hair with a local colour of light chestnut brown, and when this was dry he glazed a darker shade over it, whilst this top colour was still wet, with a pointed instrument, probably of bone or wood. With a quick sweep he drew his long, unbroken lines of hair. The point did not scratch, but it ploughed through the wet paint, removing the upper dark colour and leaving the dry paint below exposed. The shadow side of a hair is simply the furrow of the paint ploughed over, and the light side of the hair is the paint below the glaze. The microscope shows further that the light lines lie deeper than the dark ones: it is evident that a light line which lies lower than the general surface of the surrounding paint cannot have been produced by thick paint upon it.

I am far from suggesting that this was Holbein's invariable system; for he used different methods at different times of his life; he was a discoverer, but he freely took from others whatever suited his purpose.

It is on record that when Dürer was in Venice he was asked by a famous artist what special brushes he used in order to paint his extremely fine lines. "I use brushes like yours," said Dürer. This story, as it stands, is misleading. Neither Dürer nor anybody else could draw these lines with ordinary brushes used in the usual way, but there is no doubt whatever that anyone can take any ordinary long-haired round brush—it must not be forgotten that all brushes formerly were round—and by cutting off all but a few hairs to make a brush capable of drawing the hair-like lines. But it has to be used in a special way. The brush is dipped in fluid paint, held flat, and drawn along the surface from heel to point. The point alone is not used, nor can any brush produce a long continuous unbroken fine line when the point alone is used for drawing.

Similar brushes employed in this same way are still in vogue with house-painters, who alone carry on the old tradition. I remember Alma Tadema being almost speechless with astonishment and admiration at seeing a house-painter draw a fine unbroken line many feet in length when decorating the artist's house.

I have seen some old brushes varying in length of hair from half an inch to more than three inches, similar to those used in Holbein's time. Holbein learnt much from the painters of the fourteenth and fifteenth centuries, and adopted their methods in painting his gold brocades, as well as the use of dry pigments on sticky surfaces. But with all Holbein's marvellous skill in imitating gold brocade, silks, furs, and jewels, he never lost the broad view of the *whole* of his subject. Nothing enforces such continual exertion as an attention to the general effect of the whole; our mental pleasure would seem to be evoked and enhanced by mental labour on the part of the artist. Holbein knew exactly what he wanted to achieve from the very beginning; and he knew exactly how to accomplish his aim. Hence his sublime simplicity.

SOME UNPUBLISHED WORKS BY JAN WELLENS DE COCK

BY J. G. VAN GELDER

IT was Dr. M. Friedländer, who in 1915[1], for the first time divided the considerable number of pictures painted between 1515 and 1525 in Antwerp into separate groups. Following a discovery by L. Baldass and L. Burchard, the same expert published in 1918[2] a list of pictures by Jan Wellens de Cock, a painter who worked at that time in Antwerp, and whose œuvre shows a strong and strikingly personal character. Probably this master entered the guild in 1503 under the name of Jan van Leyden. In 1506 he announces his first pupil. In 1520, the year in which Dürer came to Antwerp, he was dean, and in 1527 his wife is mentioned as a widow, from which may be concluded that he must have died previously.

After Friedländer's publication it soon became obvious that the work of this painter was worthy of attention, not only because it enables us to obtain a more correct knowledge of the development of landscape (before and contemporary with Joachim de Patinir) but also on account of the light it throws on the peculiar connexions that must have existed between the schools of painting of Leyden and Antwerp.

[1] Jahrbuch der Preuss. Kunsts. XXXI, 1915, p. 65.
[2] Zeitschrift für bildende Kunst, 1918, N.F. XXIX, p. 67.

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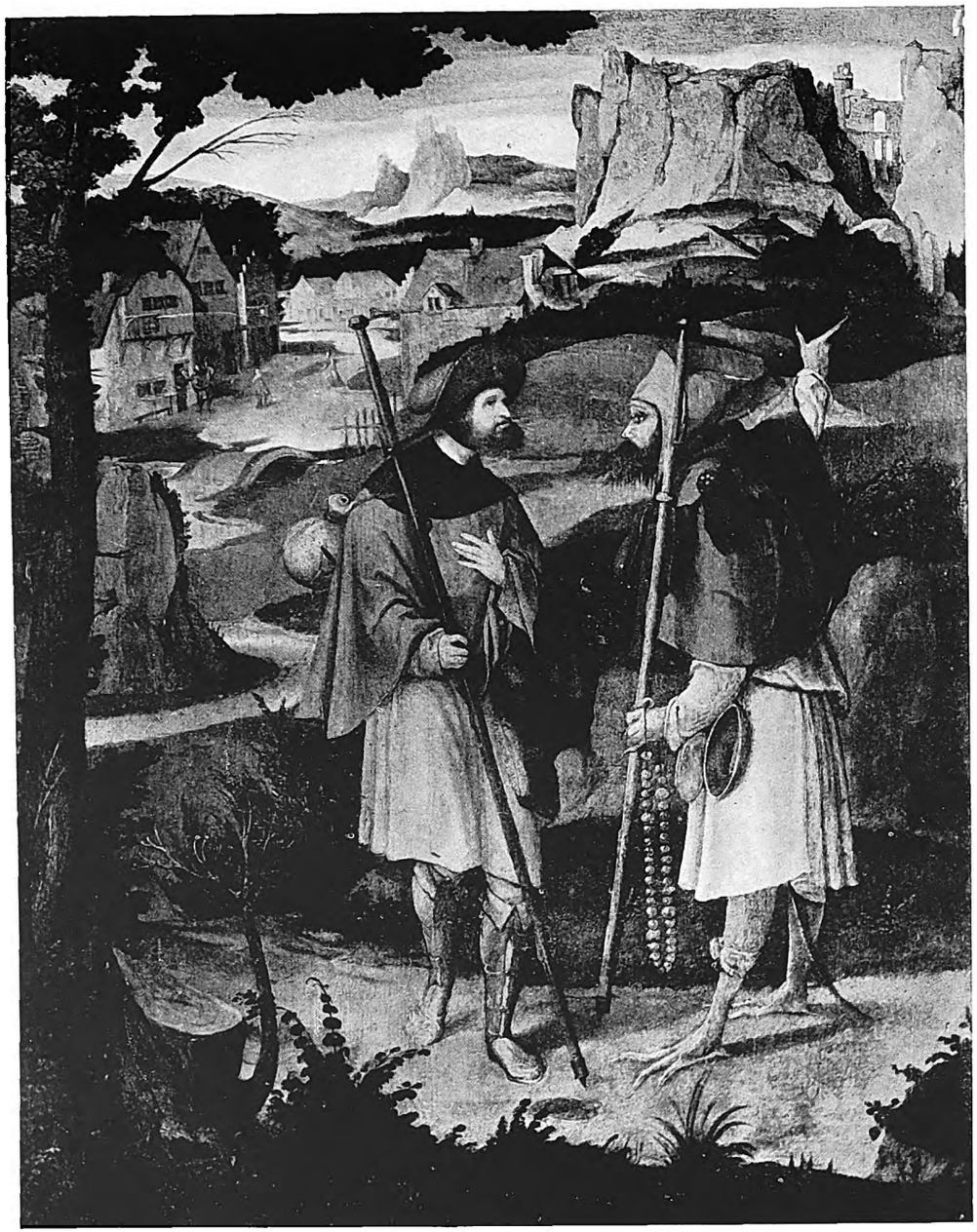
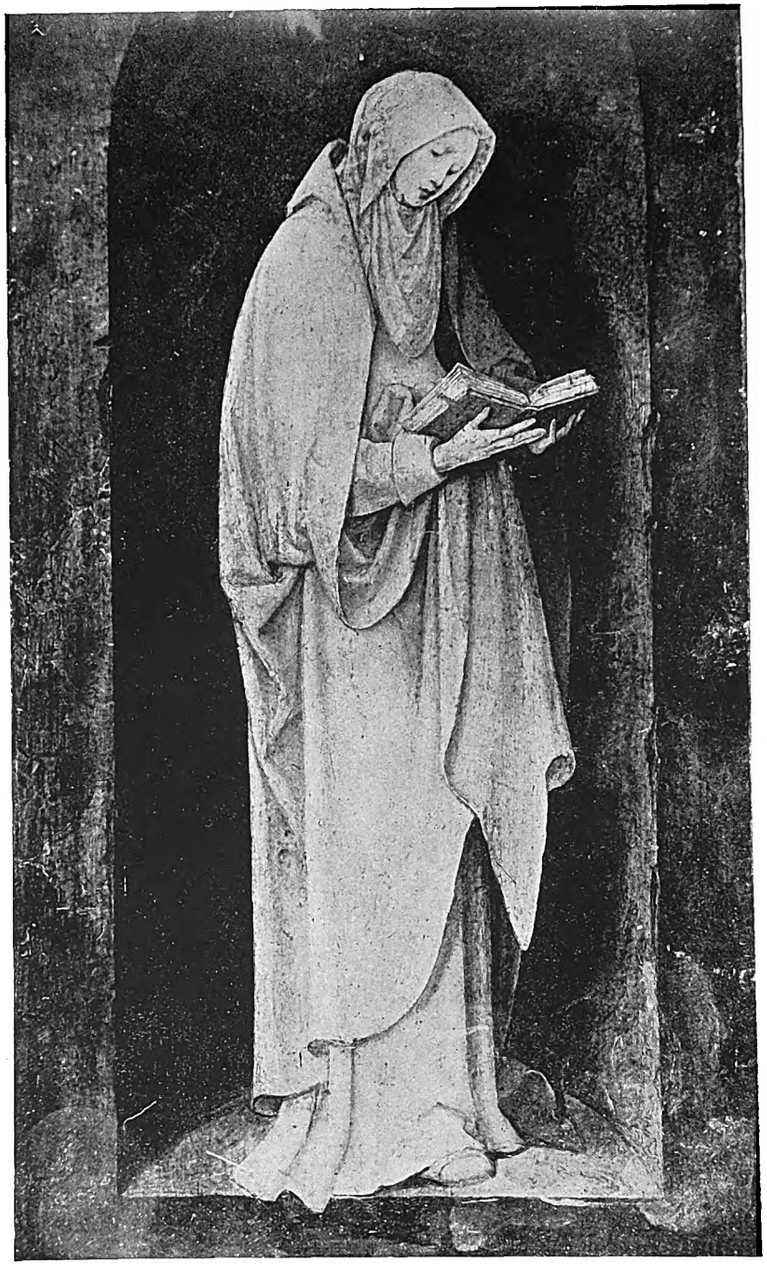


A—A Pilgrim meeting the Devil, here identified as by Jan de Cock. Panel, 55 by 44 cm. (Mr. C. W. Buma, Paris)



B—Reverse of the *Circumcision,* by Jan de Cock, Panel, 48 by 26 cm. (Rijksmuseum, Amsterdam)

Plate I. Some unpublished Works by Jan Wellens de Cock

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A—Temptation of St. Anthony, here identified as by Jan de Cock. Panel, diameter 24.5 cm. (Gemäldegalerie, Dresden)

B—St. Anthony and St. Paul in the Desert, here identified as by Jan de Cock. Panel, 24.5 by 33.5 cm. (Mr. Ant. van Welie, The Hague)

Plate II. Some unpublished Works by Jan Wellens de Cock

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But before we can obtain a clear insight in these connexions, it is necessary to arrange the work of the principal artists in chronological sequence. An effort to trace such a chronological order in Jan de Cock's œuvre would still be premature as only too few of his pictures are so far known. As yet the woodcut (Pass. II, p. 287.2.) dated 1522, is the only certain piece of evidence. Neither the other woodcut,[3] which might be attributed to him, nor any of his pictures are signed or dated. This is the more regrettable because each picture that has been added to the list of his paintings—first by Dr. W. Cohen,[4] afterwards by F. Winkler[5] and P. Wesher[6]—has enhanced the importance of this striking personality.[7] In publishing six hitherto little known works, I hope both to increase the knowledge of Jan de Cock and the interest in his work.

One of the most surprising pictures which can be attributed to this master is the panel in the possession of Mr. Buma, in Paris [PLATE I, A]. The attribution cannot be difficult. The pointed fingers, the formation of the rocks and the treatment of leaves and sky are similar to those in his most typical works. The slight twist of the body, that results from putting the left foot forward and bending the left shoulder back, is a mannered attitude that he gives to many of his figures. Very characteristic for him, too, are the white to cream-coloured bright spots on tree foliage and branches, as well as on some of the figures in the background, a scheme with which in his best works he produces a sparkling effect.

The subject too is remarkable. Jan de Cock was in his time a modern painter. The religious doubt which at that time spread like fire is reflected in most of his subjects. It is no mere coincidence that he paints subjects of this kind: temptation, trial, the solution of a heavy theological dispute, the enticing voice of the seducer. The legends of St. Christopher, St. Jerome and St. Anthony, Christ's agony in the garden and His Passion occupied the minds of men particularly. There were many difficult problems to solve; the whole time was imbued with doubt and scepticism. This spirit appears plainly in the picture of Mr. Buma. It is of a pilgrim[8] who on his journey just left a little village, and the guests of the village inn, "The Swan,"[9] are still watching him on his way. He is now on a small country road, where the devil, disguised as a devout pilgrim, comes to meet him, in order to lead him astray.

The dark green foreground, lying a little above the worn path, the tree at the left and the roof of foliage above, produce the effect of a stage set. At the same time we get a panoramic view of the landscape. The colouring of this panel is splendid. The devil wears a light blue cap and cloak and a yellow garment, under which his greenish-black tail peeps forward. On his greyish-green claws we see blood stains. The pilgrim has a lead-coloured cowl over an orange-red gown, and a brown hat and brown leather bag. These bright patches of colour form a beautiful contrast to the grass green of the hilly meadows. Rocks and winding roads are from reddish-brown to bluish- and grey-green. The sky, in de Cock's characteristic horizontal divisions, is white to greenish-blue. The variation of tone is extremely surprising. In colouring this picture stands nearest to the little triptych by Jan de Cock in the Rijksmuseum at Amsterdam.

The second picture,[10] in the collection of Mr. van Welie at the Hague, represents *St. Anthony and St. Paul in the Desert* [PLATE II, A]. The two saints sit opposite each other in a rocky landscape with many trees, and the raven flies down with a piece of bread in its beak. Here, too, the scene is shown as seen from an elevation. But the colouring is not so bright: shades of brown, green and blue, against which the white, blue-shadowed coat of St. Paul forms the sharpest contrast. St. Anthony wears a purplish-grey cowl and a greenish-grey coat. The original design shows through the rocks, that are done in yellow, brown and ochre. The leaves are dark green and the sky, in his traditional stripes, from dark blue to yellowish-pink. In mid-distance we see a dark bluish-green pool. A lonely lama stands staring. Jan de Cock shows a certain impressionism in the raven, which looks a cursory

[3] Pass. II, p. 287.1. *St. John on the Island of Patmos.* Reproduced in "Die Graphischen Künste," 1914. Mitteilungen, Nr. 2, p. 24. Dr. N. Beets ascribed this woodcut for the first time to the painter of a picture, which was afterwards recognized as a Jan de Cock (Onze Kunst. 1914, I, p. 57).

[4] "Genius," 3er Jahrgang, 1921, and "Festschrift," Paul Clemen, 1926.

[5] Alt Niederländische Malerei. 1924.

[6] Zeitschrift für bildende Kunst., 1926.

[7] Other studies about Jan de Cock are: "Christophorus und Christlicher Ritter," by E. Beitz, Düsseldorf, 1922. Friedländer. "Die Niederländische Manieristen," Leipzig, 1921. G. de Térey mentions a picture by de Cock at Agram in THE BURLINGTON MAGAZINE, June, 1927, p. 297.

[8] This subject is not clear. Perhaps a proverb or a story is illustrated here. It might also be an episode from the legend of St. Anthony the Hermit, whose temptation this master has so often painted. In some pictures (Velazquez, Prado) representing the life of St. Anthony, in the background this saint, on his way to St. Paul, meets a satyr, as well as a devil. In that case, however, it is strange that the saint does not appear in hermit's clothes. Neither in Graesse (1850), nor anywhere else, have I found this episode in the life of the saint described.

[9] A. Dürer mentions a village inn, "Der Schwan," in the neighbourhood of Antwerp, in his Tagebuch der Niederl. Reise.

[10] This picture was for the first time ascribed to Jan de Cock by Dr. H. Schneider.

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shadow, and in the lightly-indicated bird in front of the wooden hovel of St. Anthony.

A number of small details, such as the green shimmer of light on the beard of St. Anthony, and the bright spots on the silver bell and cross, are characteristic of Jan de Cock. We can put this picture in line with *St. Jerome in the Desert* in the Clemens Collection at Cologne.

The third work I attribute to Jan de Cock, the panel representing *The Temptation of St. Anthony* at Dresden (Gemäldegalerie No. 843) [PLATE II, B], was formerly ascribed, first to Lucas van Leyden and afterwards to Cornelis Engelbrechtsz. Although it has much in common with the work of the latter, it shows the same treatment of foliage and colouring—greyish-violet, pale-blue and lemon-yellow—to be found in Jan de Cock's other paintings. The small eyes, the feet and the folds, just as the long curve in the train of the *Temptation* are all similar to those in other works of the same master. The back of the *Circumcision* in the Amsterdam Museum [PLATE I, B] (compare the folds of the cloak of that female saint with the one of the *Temptation* on the Dresden panel) proves that this picture must date from the same period, and, as both show clearly distinctive marks of mannerism, they must have been painted at about 1520.

The fourth picture can be compared with his woodcut of 1522. It is *The Temptation of St. Anthony* in the possession of Mr. Goudstikker, Amsterdam [PLATE III, A]. The saint, in his black coat over a green garment, is sitting against the tree, which occupies the middle of the scene. He looks up from the red book on his knees, undaunted by the terrific number of strangely-shaped phantoms approaching him, but his ochrous yellow pig tries hard to run away, as it is teased by a little devil. The human-headed monster with the enormous bird's claws, that is drawing nearer, as well as the loudly-yawning beast at his left, are similar to those in the woodcut, dated 1522. In these years de Cock must have been much influenced by the work of the late Hieronymus Bosch. However, where Bosch gives many horrible spectres, de Cock turns nature's own forms into ghostly apparitions. Here phantoms seem only natural in a scenery with bare hollow trees, houses, sagged to one side, strange rocks from where at every moment something uncanny can be expected. The spectral ship gliding over the dark green waters, the pointed spits of land (compare the *St. Christopher,* coll. von Bissing) and the queer green tone in houses, rocks and sky are typical for de Cock.

In the second picture in the possession of Mr. Goudstikker, also a *Temptation of St. Anthony* [PLATE III, B], Jan de Cock produces a gruesome effect. It is a most terrifying night. The rocky landscape is ominously lighted. An army of spirits marches under the command of a white bird. In the distance a village is burning down. Each glimmer of light seems to come from a spectre. And in the centre of all this, Anthony, petrified, is praying fervently, in a slate-coloured cowl. This picture, too, shows relationship with the dated woodcut. Some of the phantoms are the same. The greenish-black tree is of a similar structure. The whole scene is set in a red-brown glow, achieved by bright spots of yellowish-white and red and the sheen of light on the rocks, with their terrifying shadows. The ghost with its white-pointed cap, floating slowly along the bare rocks and casting a dark shadow, is extremely effective. The silhouettes of plants and winding branches also produce the intended effect. This broadly-painted work is amongst de Cock's best panels. Formerly this picture was attributed to Lucas van Leyden, which is not surprising since Lucas was also for some time under the influence of H. Bosch. Although the extent of Bosch's influence on his contemporaries cannot yet be determined, through a lack of sufficient material, there is no doubt that it was considerable.

It is interesting to compare the *Temptation of St. Anthony* at Tiel (Oudheidkamer) [PLATE IV], with the last-mentioned work. Drawing, colour and character correspond obviously with the former works. In the details we find similar points. Not only the treatment of plants and trees, but also of the nude, is the same. The gait of the young woman has the same rhythm, the pose of the right leg is repeated in the *Temptation* on the woodcut, dated 1522.

The peculiar form of the foot, with a space between the big toe and the other ones, is a detail which recurs in many of his pictures, e.g., the *Temptation* (coll. Goudstikker), *St. Anthony* (Dresden), *St. Paul* (coll. Lichtenstein), *St. Peter* (wing of the triptych, Amsterdam), etc. The winged witch lifts Anthony's greenish-grey robe. She has green arms and wears a pinkish-red garment with white highlights. The woman has a veil and a bright-brown drapery. On her head she wears a coif with horns, of similar shape to the one on Lucas's engraving (Bartsch 107). The foreground is pale green and slate grey. In the distance is a church on fire. The sky green and white, painted wet-in-wet. The left wing shows St. Anthony in a bluish-black cowl. The landscape with its winding roads is very characteristic. On the right wing we see a bishop in a red episcopal cope, trimmed with pearls and precious stones. His cassock and gloves are green. The donors wear lead- to greenish-grey garments. This work may lead

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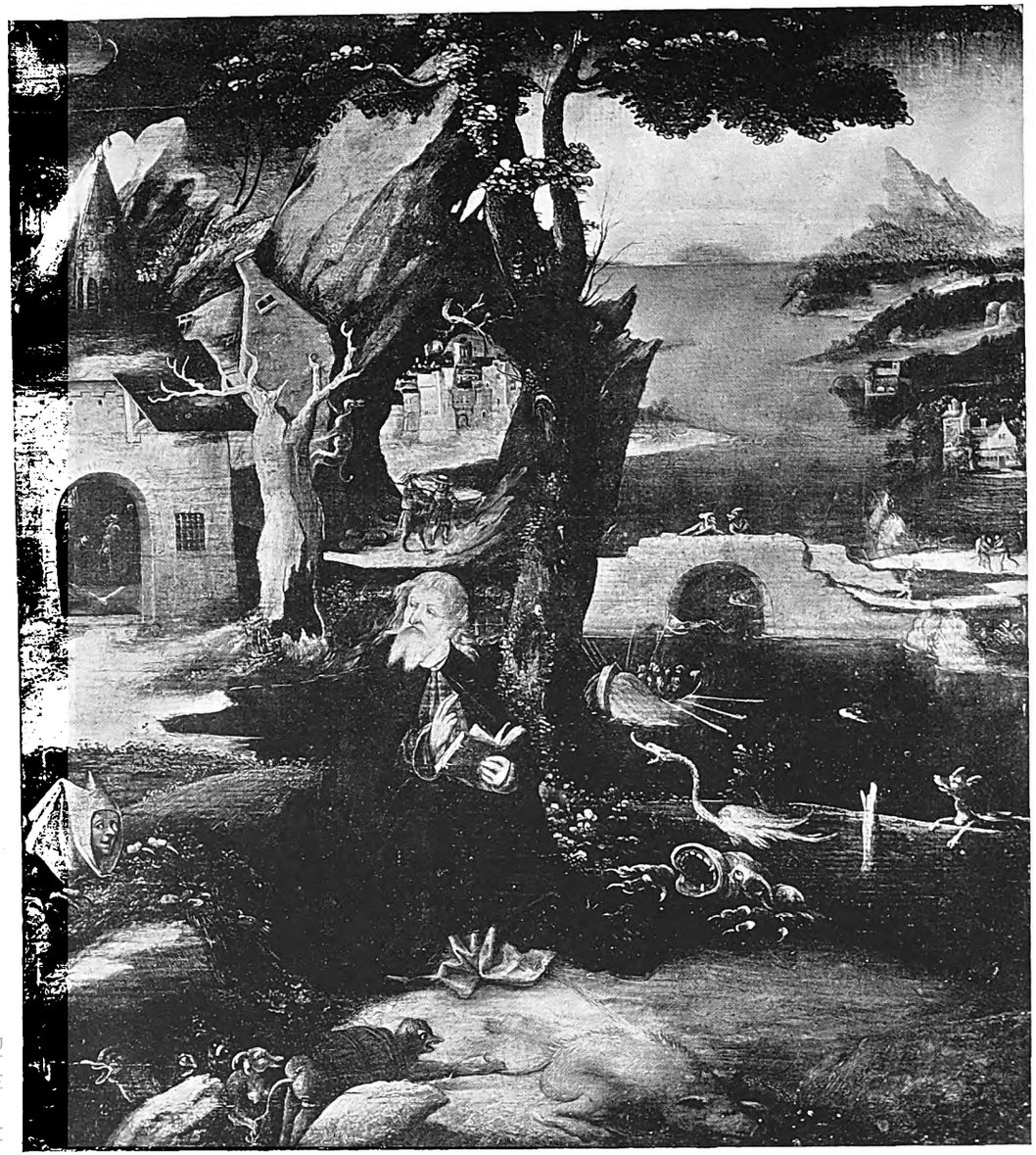
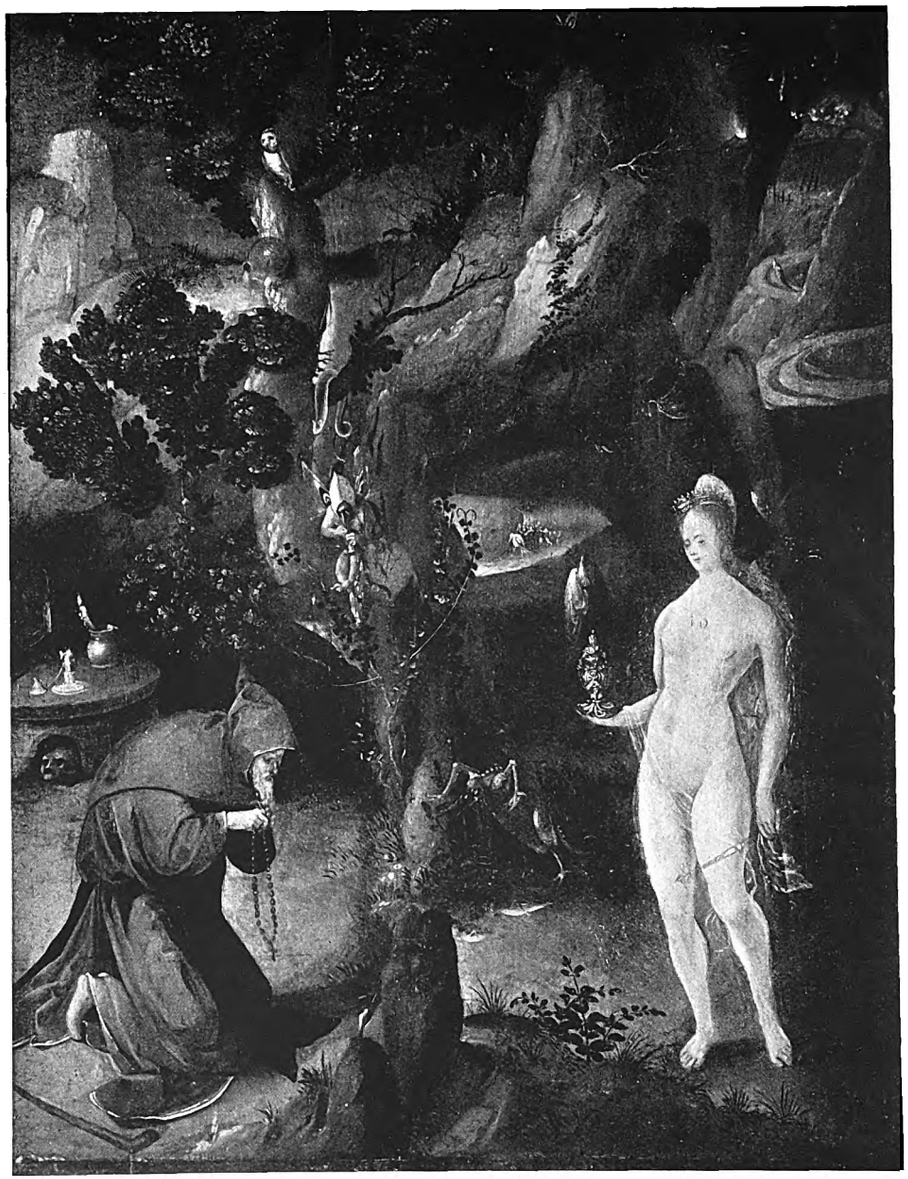


A—The Temptation of St. Anthony, here identified as by Jan de Cock. Panel, 27.7 by 31.3 cm. (Messrs. J. Goudstikker, Amsterdam)



B—The Temptation of St. Anthony, here identified as by Jan de Cock. Panel, 60 by 45.5 cm. (Messrs. J. Goudstikker, Amsterdam)

Plate III. Some unpublished Works by Jan Wellens de Cock

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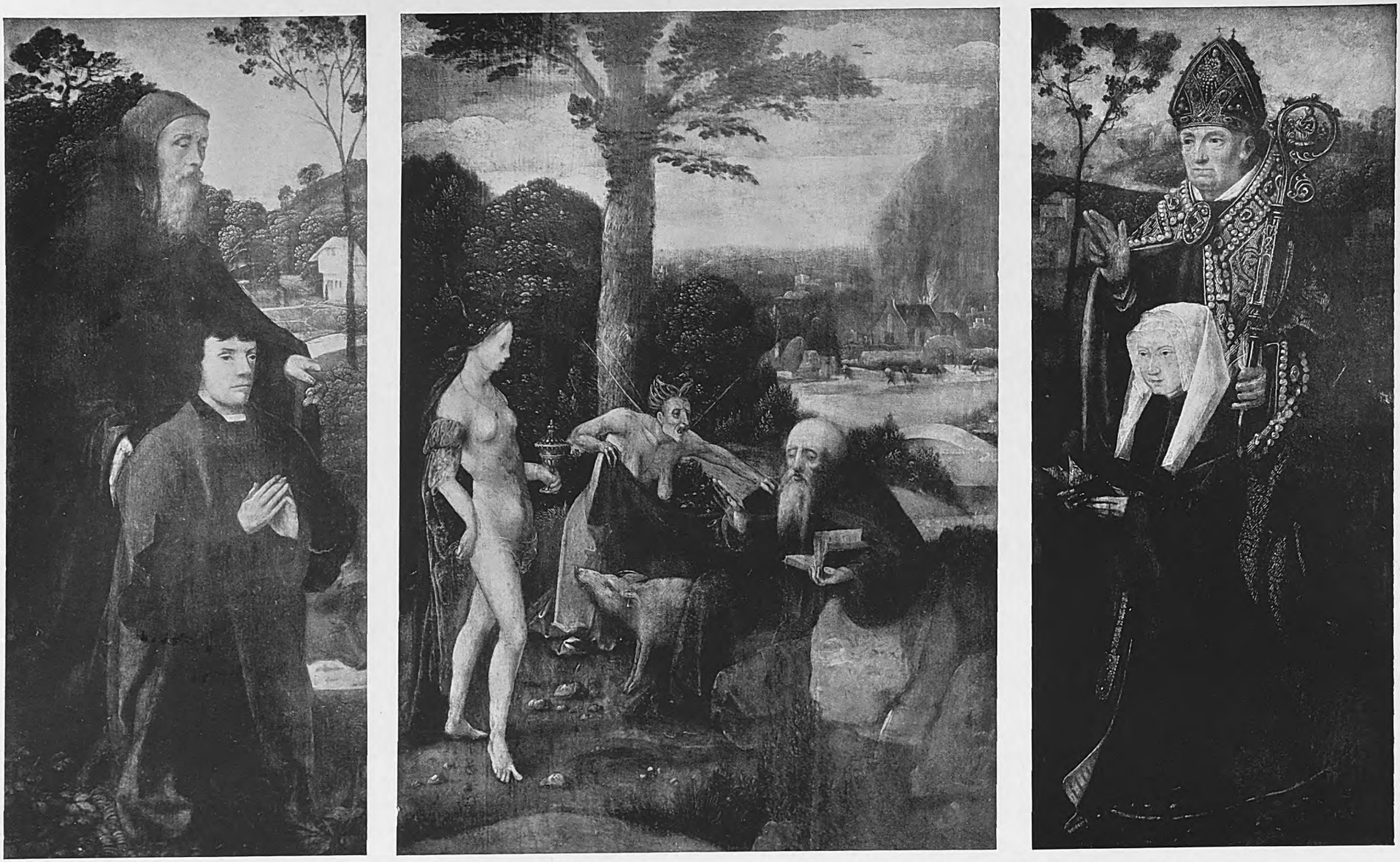

G—The Temptation of St. Anthony, by Jan de Cock. Centre panel, 51 by 36.5 cm.; wings 52 by 23.8 cm. (Oudheidkamer, Tiel)

Plate IV. Some unpublished Works by Jan Wellens de Cock

perhaps to other attributions, especially as here we have portraits and figures larger than in his hitherto known works.

Jan de Cock's whole œuvre shows in general the characteristics of a painter of the North, more than of the South Netherlands; Bois-le-Duc and Leyden probably appealed more to him than Bruges and Ghent.

SCULPTURE OF THE SCHOOL OF JOHN OF ST. ALBANS

BY J. G. NOPPEN

AT the north end of the east aisle of the transept at Westminster, a scaffold was recently erected for cleaning purposes. This provided an opportunity to examine the carved heads and foliated capitals of the uppermost stage of St. Andrew's chapel. The heads are six in number, and form the label stops of the arcade—which comprises three graduated arches—of the window recess. The four flowered capitals belong to the columns of the rere-arch of the window and the wall arches on either side. All the columns are of marble, and those of the arcade have moulded capitals. The recess is vaulted in each of its three compartments, and the vaults have foliated bosses, but these are in very poor condition, and it was not possible to photograph them. As far as the present writer has been able to ascertain these sculptures have not hitherto been illustrated or described. They belong to what Professor Lethaby has distinguished as the "first work" of Henry III, that is to say, they were not later than 1259. The cleaning of this stage is now complete, and no traces of gilt or colour have been found.

The best preserved is the crowned head on the west side of the central arch [PLATE A]. The waving hair, parted in the middle, is in the style of the angel of the Annunciation in the Chapter House, but the characteristics of the countenance, the shape of the face, firm chin, and generous mouth, rather resemble the censing angel in the north-east corner of the transept proper. The face, in fact, is hardly so full as at the first glance the photograph suggests. The impression of fulness is due to the angle at which the picture was taken; but as the photographer had to work from a ladder, with his camera resting on a box on a few square feet of scaffold, a full-face view, which would have better expressed the beauty of this head, was not practicable. The features, when new, were finely cut, and the head must have been very handsome.

The surrounding diaper is of various patterns, as though the carver had been experimenting, and the centre square shown in the plate, a rose surrounded by fleurs-de-lys, is a really beautiful piece of work. This form of decoration is said to have been derived from Amiens, but it was, at least, used very early in the century by native manuscript painters, and a simple type relieves the background of the full-page painting of Christ in majesty in the psalter of Robert of Lindesey, *c.* 1220.[1]

The badly-worn head [PLATE B] appears to be that of a craftsman, and may be associated with one high up on the north wall of the main transept. The condition of that under notice scarcely permits of comparison, but the arrangement of the hair and the drapery at the neck are similar in each figure, and possibly they were carved by the same hand. Professor Lethaby has suggested that the main transept head may represent Master Henry, the mason who began the church and continued in charge until *c.* 1253. Perhaps, then, the head we illustrate is a "portrait" of John of Gloucester, who succeeded Henry as the King's chief mason.

Another head has the hair done in the Greek fashion, similar to the transept angels, and the native prototype for this style, a band of ringlets round the forehead, may, perhaps, be found in such figures as those of Moses and St. John in the York Museum. A conventional form seems to have been widely used in the first half of the thirteenth century, and examples occur at Boxgrove, Salisbury and Rochester.

The Greek character, often attributed to the Westminster angels, was not, I think, due to the imitation of antique models by their carvers, but rather to the fact that the mediæval craftsmen approached the Greek masters in skill, and I have been glad to find that this seems to be the view of Messrs. Prior and Gardner, whose remarks I venture to quote:

> We believe that their likenesses to Greek work have as elsewhere come, not by any direct influence or by any conscious imitation, but because the conditions of the mediæval sculpture were, in these angel-figures, approximated to those under which the early sculpture of Greece acquired its quality.

The angels in the north transept were probably wrought *c.* 1253, and the heads in the adjoining aisle were doubtless a little later. I am tempted to assign them to the same carver. The southern angels are far better work, and show various differences in treatment. They must have been done by the chief master. Professor Lethaby has suggested that Master John of St. Albans, "sculptor of the king's images," was the head of a school here, and that his first

[1] A manuscript of the Peterborough School, now in the possession of the Society of Antiquaries.

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care would have been the figures for the great north door.[2] This would allow of the theory that the northern angels were undertaken by an assistant, while Master John was still busy with the sculpture at the door, and that when he had finished there, he turned his attention to the angels on the south. Altogether, the figure sculpture in the church appears to be sufficiently closely related, yet displaying enough individuality in the different works, to confirm Professor Lethaby's view.[3]

The most interesting of the flowered capitals is that of the shaft in the north-east corner of the recess [PLATE C]. This is unlike any other that I know in the church, but seems to be related to the Windsor capitals, illustrated by Professor Lethaby. Like these, the stalks cross, but the foliage is different, a more beautiful naturalistic form. On the west side of the south transept, one of the pillars of the arcade has a capital with purely natural foliage, its branches "growing" up the bell like ivy up a tree [PLATE D]. This may be a derivative of the northern capital. A still lovelier form—now sadly decayed—in a spandril of the arcade in the chapel of St. John the Baptist, was drawn by Sir G. G. Scott, and illustrated in "Gleanings," before it was in so desperate a state; before, I suppose, the "treated" it. The capital on the west of the window was split in two, but it has now been carefully riveted, and strengthened by a band of stout copper wire round the abacus.

John of St. Albans, king's sculptor, appears in the records as having received a robe of office in 1257,[4] and he must have been the master spirit of the sculpture at Westminster, in the same sense as Lorenzo Maitani was at Orvieto. What remains is but a fragment of the works the school created, and there can be little doubt that the finest achievements of the master himself would have adorned the north door.

The sculpture that is left has never yet been fully recorded, and obscure remnants keep coming under notice. There is a little-known fragment, almost hidden by the Norris monument, in the ground arcade on the east wall of St. Andrew's chapel. This comprises foliage and a figure which appears as if it used to hold something, perhaps it was an angel bearing a crown. A few weeks ago in the part of the spandril where the foliage is, traces of colour, red and green, were found. The foliage above the east door of this chapel was also recently cleaned and the branches bear traces of red. The colour scheme in the spandrils seems to have been a red ground, red branches, and gilt foliage. Green was used in the hollows.

An indication of the co-operative powers of the Westminster craftsmen is especially to be noticed in the large transept angels. These are modelled in perfect harmony with the architectural forms which frame them. It seems probable that the lack of all record of anything corresponding to an architect having had to do with mediæval buildings, is due to the fact that no general "design" was necessary. The master of a craft was perfectly instructed to apply his skill in conjunction with masters of the associated arts, and, in the work of the thirteenth century at Westminster, we have an unrivalled example of what such a body of craftsmen could do.

[2] None of which remains.
[3] See "Westminster Abbey Re-examined," p. 184.
[4] Close Rolls.

CALLOT'S *MARTYRDOM OF ST. SEBASTIAN* BY JAMES LAVER

ALL students of Callot must be grateful to Herr Leo Zahn for the illuminating article upon the master's work which he published some nine years ago in "Die Graphischen Künste,"[1] and especially for the account which he attached to it, of drawings by Callot in the various European Museums. For the description of those in the British Museum he was indebted to Mr. Hind's article in THE BURLINGTON MAGAZINE.[2] The only other Callot drawings in England mentioned by Herr Zahn are the two in the collection of the Duke of Devonshire, and the sketch-book in the possession of Mr. Alfred de Pass at Falmouth. He did not know of those in the Victoria and Albert Museum. In the South Kensington catalogue two drawings have for many years been attributed to Callot: *The Temptation of St. Anthony*. (Drawn with a pen and washed with bistre; the demon at the top of the composition, in black chalk. 11 5/16 inches × 16½ inches. Dyce collection 558). And studies of a horse and horses' heads; with small groups of cavalry skirmishing. (Pen and bistre. 9 inches × 6 11/16 inches. Dyce collection 559). There has recently been added to these a *Martyrdom of St. Sebastian* which is the immediate concern of the present article.

The two Dyce drawings are of considerable interest, if of no great novelty, to the student of Callot. Numerous sketches exist for the

[1] Die Graphischen Künste, XLI, 1918. Die Handzeichnungen J. Callots.
[2] BURLINGTON MAGAZINE, XXI, April-September, 1912, p. 73. A. M. Hind, Jacques Callots.

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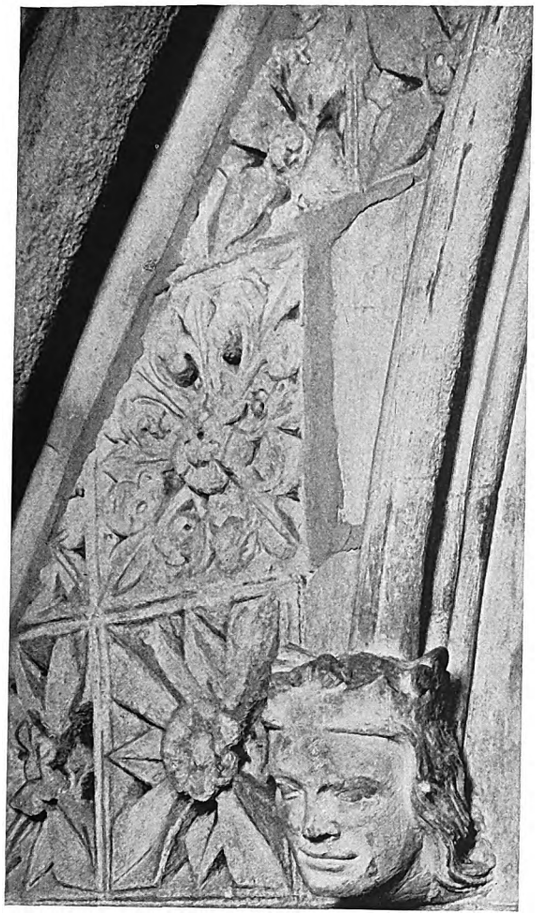
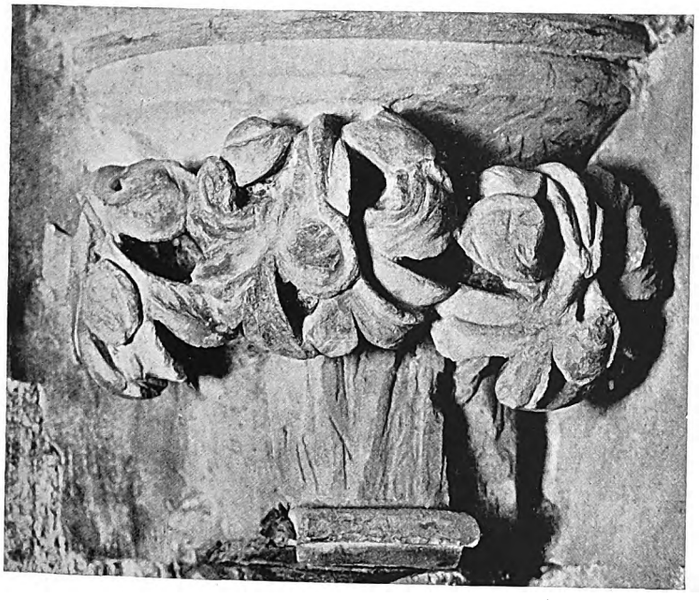


A—Crowned head in St. Andrew's Chapel, Westminster

B—Craftsman's head in St. Andrew's Chapel, Westminster



C—Flowered capital in St. Andrew's Chapel, Westminster

D—Flowered capital in the south transept, Westminster

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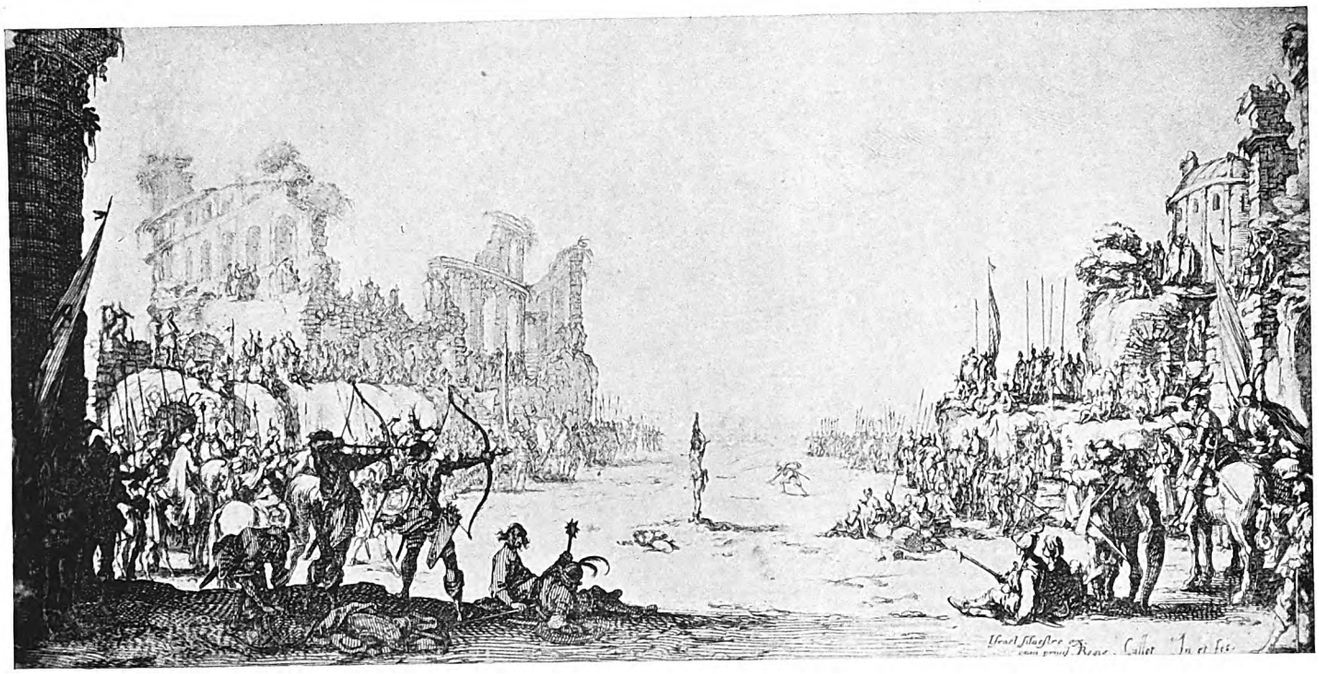
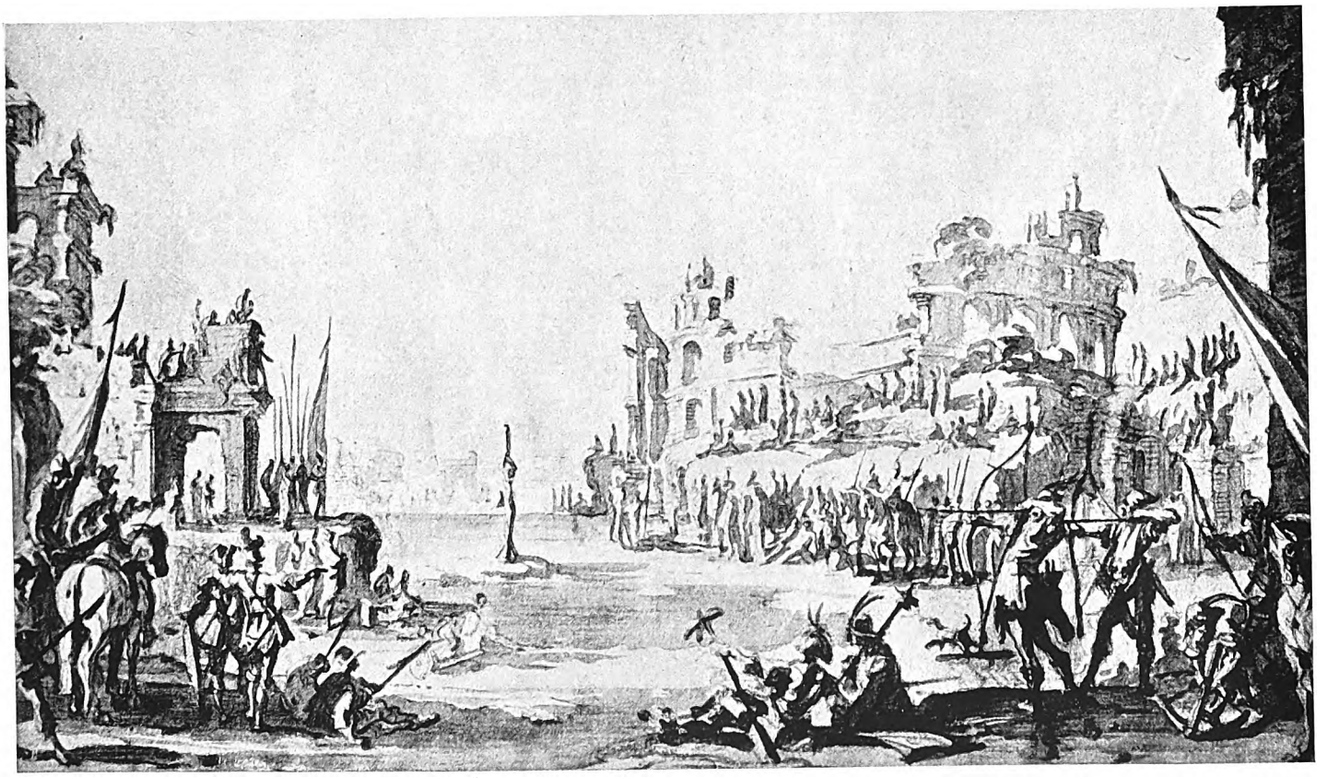


A—The Martyrdom of St. Sebastian. Etching by Jacques Callot



B—The Martyrdom of St. Sebastian, here identified as by Jacques Callot. Charcoal and wash study for the etching, 19.7 by 34 cm. (Victoria and Albert Museum)

Callot's *Martyrdom of St. Sebastian*

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well-known etching of St. Anthony assailed by demons (Meaume 139), and certain details in the South Kensington version (notably the figure of the devil in the extreme left foreground) suggest the hand of the copyist or the toucher-up. The smaller design (studies of a horse) was at one time in the collection of Sir Joshua Reynolds, and is a capable piece of work. A somewhat similar drawing is in the Swedish National Museum.[3]

The *Martyrdom of St. Sebastian* is the most interesting of the three. This design was acquired as long ago as 1887, but its claims to authenticity were long overlooked, and it has only recently been incorporated in the Callot list. It is a delicate and vigorous piece of work. It is $7\frac{3}{4}$ inches high and $13\frac{3}{8}$ inches long, and is executed in charcoal with the addition of a bistre wash. The delicacy of the drawing, when one considers the comparative coarseness of the means, is really astonishing. It would seem to be the original design for the well-known etching (Meaume 137) and the fact that it is in reverse, and that there are distinct differences of detail, unlikely to be introduced by a copyist, is all evidence in its favour.

Herr Zahn, also, has demonstrated that Callot very rarely elaborated his preliminary studies with any minuteness of detail and that he very much preferred to sketch in the main scheme of chiaroscuro with a bistre wash, and to leave the characterization of individual figures to the needle. In the drawing, the figure of St. Sebastian is barely indicated, and the group of spectators in the middle distance is shown with amazingly vivid, yet quite summary, brush-strokes. The mound, surmounted by a circular, pilastered building, seen to the right of the etching, is absent from the drawing, and its place is taken by a square, pillared mass, which looks like a temple in ruins. The group about the bearer of the standard is very much smaller. Although, no doubt, the general composition was improved by the subsequent change, yet it is difficult to deny that the square temple and the body of men near it are very ably drawn and exhibit many of Callot's idiosyncrasies of style.

Meaume[4] gives an extract from the catalogue of the sale, conducted by Pierre Remy in 1767, of the important collection of Julienne, the protector of Watteau, the friend of Mariette and Crozat, and one of the most famous amateurs of his time:

> "No. 694. Le martyr de saint Sébastien, dessiné au fusin et lavé de bistre. Sa hauteur est de 7 pouces 6 lignes, et sa largeur de 13 pouces."

In that part of the Mariette sale which Basan conducted between November 15, 1775 and January 30, 1776[5] was sold another design by Callot for the *Martyrdom of St. Sebastian.* This is painted in oil colours on paper; or rather upon very fine cánvas attached with adhesive to strong paper, and is of interest as being one of the very few known paintings by the great master of black-and-white. Meaume declares:[6]

> Il est incontestablement de Callot et peut, jusqu'à un certain point, servir de pierre de touche pour la verification des peintures qu'on attribue à ce maître . . . Ce n'est, à proprement parler, qu'une esquisse, et il est impossible de penser que jamais Callot ait voulu en faire un tableau. Si l'on trouve quelque chose de la liberté et de l'esprit du dessinateur, plus habitué cependant à charger son pinceau de bistre que de couleurs à l'huile, ou n'y reconnaît aucune des qualités du peintre. Les tons sont lourds, sans variété, et, somme toute, il y a absence complète d'effet. Cette pièce même, en révélant le peu d'habileté de l'artiste dans l'emploi des couleurs, atteste que, s'il a essayé de peindre, il n'a produit que quelques esquisses inférieures de tout point à ses dessins lavés.

Subsequent writers have gone further. Dr. Zahn declares that no known painting can with certainty be attributed to Jacques Callot, and cites E. Bruwaert, who ascribed Mariette's sketch to Claude Callot, and Hermann Voss, who thought that it was from the hand of Lissandro Magnasco.

The Louvre catalogue[7] is content to refer to the opinion of Meaume, mentioning at the same time the design which appeared at the Julienne sale, and of which nothing has since been heard. The value of this design would seem to be still further enhanced by the doubts thrown upon the authenticity of the Louvre sketch; and it is the purpose of this article to suggest that the *St. Sebastian* once owned by Julienne, and the *St. Sebastian* now in the Victoria and Albert Museum are one and the same. Of its adventures between 1757 and 1887 nothing whatever is known. It was, at the beginning of the latter year, presented to the nation by a Miss Combe who also gave some drawings by Ridinger; but nothing further has yet been discovered. In any case the reproduction will show something of the vigour and beauty of the original, and of its great interest to all students of Callot.

[3] Nationalmusei Årsbok, Stockholm, 1920. Handteckningar av Jacques Callot i Nationalmuseum. Kritisk Katalog av Gregor Paulsson, p. 82.

[4] Edouard Meaume. Recherches sur la vie et les ouvrages de Jacques Callot, Paris, 1860, Vol. I, p. 110.

[5] See Frits Lugt. Les Marques de Collections, Amsterdam, 1921, p. 335.

[6] Meaume *op. cit.*, I, p. 107, 108.

[7] Jean Guiffrey and Pierre Marcel. Inventaire-general des Dessins du Musée du Louvre, etc., Paris, 1908, Vol. II, p. 120, No. 1,761.

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A TONDO FROM THE SCHOOL OF RAPHAEL

BY WILHELM SUIDA

THE object of this article is to make known a remarkable picture in the possession of Sig. E. Sardi, in Milan. Its subject is God the Father, accompanied by an angel. It is evident at the first glance that we have here a work of the Roman School painted at a time when the imagination of the younger generation was being inflamed by the first impression of Michelangelo's and Raphael's creations.

The first conclusion reached on examination of this work is its dependence upon Michelangelo's figures on the ceiling of the Sistine chapel, without which it could indeed scarcely have been conceived. Nevertheless, when we seek for individual details to establish a closer relationship to Michelangelo's work, we are compelled to note quite considerable divergences. Contrasted with the overpowering force and simplicity of Michelangelo's hovering figure, the one in our tondo appears almost dainty in its wealth of detail; in place of broad facial features we have a sensitive and submissive expression; instead of a solid mass of hair surrounding the head we observe a loosening of the locks and a spreading of the strands away from the head like rising flames; in lieu of simple graphic definition we have soft and downy transitions of modelling, and a careful glossing over of the pink, white and grey coloured flesh; and lastly, in place of the slender draperies covering body and arm, terminating simply at the wrist, we have a robe which, while displaying the musculation with an unexplicable positiveness, terminates in ample and bellying sleeves.

All the peculiarities of this remarkable picture which differentiate it from Michelangelo have, however, the effect of bringing it in closer relation with Raphael's circle. The Loggie paintings in the Vatican offer a very happy opportunity for comparisons. The series of pictures representing: (a) God the Father creating the world, (b) Separating light from darkness, water from earth, (c) Giving the heavenly bodies their places, and (d) populating the earth with animals, easily relate themselves to our tondo. The wealth and character of the drapery, the type of the chief figure, his waving beard and the straggling movement of his hair, and the swollen ends of the turned-back sleeves are similar in all the examples. If one observes the power and care of execution of the foot for instance, or of the body of the young angel, one is tempted to give preference to the tondo rather than to the Loggie pictures, albeit that they have been somewhat defaced by overpainting. In any case the differences are not so great as to eliminate the possibility of the same painter having participated in both works.

Our knowledge of the paintings of the Loggie is confined to the fact that they were carried out in the years 1517-19 under the personal supervision of Raphael.[1] The certainty that these works could not have been created without his directing genius is, however, counterbalanced by uncertainty as to the degree of his participation. Vasari recounts with regard to the creation of these works that Raphael supplied designs for the ornament,[2] the stucco work and for the figured representation. Giovanni da Udine was entrusted with the ornamental parts, Giulio Romano with the execution of the bibilical scenes, and the following also assisted:—Giovanni Francesco (Penni, il Fattore), il Bologna (Tomaso Vincidor), Perino del Vaga, Pellegrino da Modena, Vincenzo da San Gimignano and Polidoro da Caravaggio. In the "Life" of Giulio Romano several works from the hand of this master are named, as also in that of Perino del Vaga. The first scenes of the Creation, however, which bear the closest relation to our tondo are not particularly commented upon. The comparison goes to prove that neither of these masters were connected with these scenes. Regarding the participation of Penni il Fattore, Vasari merely says that it is in these works that he makes his first appearance. We know how completely he had in those few years identified himself with Raphael's methods of formal expression.

The colour scheme of the picture is not without a bearing on the question of its authorship; it is more Michelangelesque in this respect than in its form context. The whitish background is modulated to a pale violet at the edges, God the Father's robe is wine-red, with isolated high lights of slate-blue; the cloak, a tender blue outside, is lined with olive green, and the wings are sparsely tinted with yellow and luminous red. The carnation with its tender grey shadows has a light and transparent effect even at its deepest. These colour harmonies suggest the work of a Florentine such as Penni; it is his name also which comes to

[1] The Building of the Loggie is stated as occurring in July, 1517, whereas paintings and stucco work are mentioned as complete on the fourth of May, 1519. In reference to the paintings see H. Dollmayr, "Raphael's Werkstätte," Jahrbuch der Kunstsamm. des A. H. Kaiserhauses, XVI, Vienna, 1895, p. 295, ff.

[2] A. Venturi, "Storia dell' Arte," IX, II, Milano, Hoepli, 1927, page 319 (note) mentions two drawings attributed to Raphael in Windsor which bear a direct relationship to the paintings of the Loggie.

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God the Father; School of Raphael, perhaps by Penni il Fatore. Canvas. (Sr. E. Sardi, Milan)

A Tondo from the School of Raphael

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A—

B—

—C

A—Bronze vessel of the *p'ou* class. Height, 24.5 cm. Probably early Han. *B*—Octagonal silver cup, engraved with phœnix and floral design on a ground of punched rings. Height, 6.4 cm. T'ang. *C*—Bronze mirror; reflecting face convex. Colour of dark oxidized silver with green incrustations. Diameter, 17.8 cm. Han. (Messrs. Yamanaka and Co.)

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mind when we consider that hardly any other of the painters mentioned by Vasari could be held responsible for the production of the Creation scenes in the Vatican.[3]

It is, however, as difficult in the case of this tondo as in that of the Loggie to estimate accurately the extent of the participation and influence of the greater master upon the actual executant. As regards the original situation and use of our tondo we can merely surmise that it formed part of the ceiling decoration of one of the smaller chapels.

[3] Dollmayr also attributes the first scenes of the Creation in the Loggie to Penni, but he is inclined, wrongly in my opinion, to ascribe the scenes following on to the same painter, although Vasari ascribes several of them to Giulio Romano. Perhaps the tondo at present under consideration may serve as basis for a more critical limitation. Related in conception, though less in execution to our tondo is the hovering figure of God the Father in a picture of the *Annunciation* in the Prado which bears Raphael's name, and which is, in my opinion, very largely an original work despite the refutation of older and newer authorities.

SHORTER NOTICES

AN EXHIBITION OF EARLY CHINESE ART.—The objects shown by Messrs. Yamanaka from June 20 to July 16 were of a uniform excellence rarely seen when the categories represented are so many and varied—ceramics, sculptures, bronzes, painting and silver ware. The ceramics ranged from Han to Ming. Tomb figures of various periods were especially fine, and they had in high degree that human appeal which is peculiarly theirs. A really first-rate lot of glazed T'ang pottery was arranged in one case, and the most desired types of Sung wares were also well represented.

The gem of the sculptures, mainly Buddhist, was a fragment bought by Mr. H. Oppenheim. This, a Lokapala's head and shoulders, is said to have come from T'ien-lung Shan. The guardian warrior's threatening mien and tense musculature are expressed with forceful mastery.

An accomplished example of *cire perdue* casting is the uninscribed bronze pot belonging to the *p'ou* class [PLATE A], which is supposed to have been used for pickled meat in ritual sacrifices. The shape carries on the tradition of an ancient pottery prototype. One of three equidistant holes, perforating the hollow base at its upper part, is shown in the photograph. Disregarding a fanciful explanation given by native critics that these openings were provided for the escape of spirits who might otherwise be imprisoned within the base, they may reasonably be supposed to have served for cords wherewith to carry or suspend the vessel. A bronze closely resembling this is in the Rutherston Collection. The decoration of the three ornamented zones is oriented to the vertical flanges which divide their surfaces symmetrically into nine fields. In each field are two stylized monsters, called by native critics *k'uei* dragons, whose heads with bulging eyes face the flanges. Added to these are six pairs of smaller *k'uei* dragons, a pair being under the tails of each pair of large monsters on the two decorated zones of the belly. Spaces between are filled with "cloud-and-thunder pattern." A feature of special interest is the freedom with which the craftsman has worked his designs on the wax, untrammelled by strict attention to symmetry. Another noteworthy point is the uniformly thin substance of the pot. The surface has a beautiful sheen like that of oxidized silver, and the few incrustations are green.

The mirror [PLATE C] is a brilliant example of a numerous class. Its decoration and motto recall conceptions of the Taoist Otherworld which for centuries before and after the beginning of our era preoccupied Chinese imagination. The inscription of nineteen characters, encircling the central field, reads as follows: "I have made this shining mirror of truly great excellence. Upon it are mountain beings who know not old age. [May I attain] longevity like that of Tung Wang Fu." The term "mountain beings" (*shan jên*) means *hsien* or Taoist hermits who succeed in transcending mortal frailties. As is usual in this class of mirror, they are typified by elfin forms, and here one rides a tiger and the other a dragon. Two other denizens of the mysterious Otherworld are kneeling, each before a seated figure. The seated man with head thrown back and mouth open must be Tung Wang Fu, and opposite him on the other side of the mirror sits his consort, Hsi Wang Mu, Queen of the Taoist Fairyland, about whom much remains to be written.

This realm of fantasy appeared in another exhibit which, on account of its rarity and imaginative appeal, was the most exciting of the show. It was a painting on two triangular bricks that may have formed part of a tomb chamber. Unfortunately, red paint had been smeared over the design in white, green and blue wash, outlined in black; and thus the general effect of the composition was obscured. Looking into it, however, one could trace a number of figures, such as we see on the mirror and are familiar to us in tomb sculptures, bricks, textiles, pottery, bronzes, and painted lacquers dating from the Han period. There were elfin figures, some riding stags, and some floating through the air, winged and with serpentine lower extremities. There were fearsome three-headed dragons, and some mortals,

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too, including posturing dancing-girls upon a platform decked with banners.

A silver wine-cup [PLATE B] provided a fine example of T'ang handicraft.

W. PERCEVAL YETTS

RECENT ART PUBLICATIONS OF RUSSIAN MUSEUMS.—The lack of serious art magazines in Soviet Russia, as well as of publishers of art books, has induced the greater Russian museums to assume the functions of publishers, and a whole series of such publications has recently appeared. For the most part they form a so-called " Sbornik," viz., a collection of articles devoted to the scholarly investigation of art works preserved in the various museums.

The Hermitage in Leningrad have issued their third " Sbornik,"[1] which is in the same form as the two earlier numbers, but perhaps of less general interest. The issue contains some fifteen little articles and notes, all written by the keepers and assistants of the different departments of the Hermitage and dealing with single antiques—Egyptian, Classical and Oriental—numismatics and Renaissance art works in its collections. One wonders that none of these articles is devoted to painting.

On the other hand, the art of painting occupies a great space in the " Monuments of the Moscow Museum of Fine Arts,"[2] which also may be named " Sbornik," and forms a continuation of four similar publications edited by this museum before 1913. " Pamiatniki " may be divided in two distinct parts. In the first MM. V. Blavotsky, T. Borozdina-Kozmina, L. Kharko, N. Losseva, V. Shileïko, A. Strelkoff, and N. Stcherbakoff publish detailed descriptions, pedigrees and attributions of different works of ancient art now in the museum; while in the second part Director N. Romanoff writes of two panels by Jan Mostaert from its gallery. Mlle. V. Andreyeva gives a survey of some Sienese masters, M. Fabricant identifies two Dutch portraits of the sixteenth century, and Mme. Rosenthal touches sociological problems in the Dutch art of the seventeenth century.

The " Sbornik," published for the first time by the Orusheïnaya Palata[3] of Moscow, viz., the ancient Palace of Arms in the Kremlin, which under the Soviet government has been greatly enriched and transformed into a splendid Museum of Applied Arts, attracts by its profuse illustrations and interesting contents. The *pièce de résistance* of this volume consists of the valuable and exhaustive article by V. Klein on the foreign textiles used in Russia up to the eighteenth century and their nomenclature—a subject till now almost untouched by Russian art writers. The remaining articles deal, besides arms (S. Bakhrushin, M. Denissova) and lace (Mme. N. Levinson), with silver-plate (A. Oreshnikoff, V. Nikolski, V. Troitzki, M. Losseva, D. Ivanoff), and Russian enamel (N. Pomerantzeff). Special attention should be drawn on this last article, and that of M. Dmitry Ivanoff, the Keeper of the Orusheïnaya Palata, on the fine silver cup, probably by the German master, Ludwig Krug.

Quite different from these three " Sborniks " is the recent publication of the Russian Museum of Leningrad, published as a tribute to the bicentenary of the Russian Academy of Sciences, and devoted to one of the most ancient and remarkable monuments of Russian mural paintings—the marvellous frescoes in the Church of Spass Nereditza, near Novgorod,[4] executed at the end of the twelfth century. The chief and great value of the big volume lies in its eighty-one plates, with reproductions of all the frescoes, numerous details and plans, giving a full idea of the style, general composition, and degree of conservation of the monument. The text is limited to the introduction of Mr. N. Sytchoff, Keeper of the Icon Department of the Russian Museum, and to an article of the late Professor V. K. Miassoyedoff, who from 1909 during several years was the chief investigator of Spass-Nereditza. The detailed list of plates is also given in French, what for foreign readers may be of importance.

Last, but not least, I have to state the appearance of the significant Sbornik entitled " Questions of Restoration " (Voprosy Restavracyi; price 8 roubles), and published by the Central State Workshops of Restoration at Moscow, which were organized eight years ago, whose head, Igor Grabar, is the editor of this volume. The *pièce de résistance* of this last, filling the greater part of its contents, consists of the editor's long article devoted to the famous Russian painter of the fifteenth century, Andrey Rubloff, author of the splendid icon of the *Trinity* at the Troïtskaya Lavra, near Moscow, and the frescoes of the Assumption Cathedral at the city of Vladimir. With many excursions into the general history of ancient painting in Russia, Igor Grabar here designs a detailed sketch of the life and work of Rubloff—probably born about 1360-1370, and died between 14727-1430—and endeavours to compile a list of his known œuvre. All this is based on the explorations

[1] *Gosudarstvenny Hermitage. Sbornik III.* 156 pp. + 8 pl. Leningrad, 1926.

[2] *Pamiatniki Gosudarstvennovo Muzea Izyashtchnykh Iskustv. Vol. V.* 117 pp. + 27 pl. Moscow, 1926. Roubles 2.25.

[3] *Sbornik Orusheïnsy Palati.* 138 pp. + 79 ill. in the text + 4 pl. Moscow, 1925. Roubles 3.50.

[4] *Gosudarstvenni Russki Muzeï. Freski Spassa Nereditzi.* 32 pp. + 81 pl. Leningrad, 1925. Roubles 45.

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and different restorations of the above-mentioned workshops.

The second half of the Sbornik deals with needlework and architecture. A concise article by Mme. N. Shabelskaya gives many interesting particulars about the materials and technique of the different displays of old Russian embroidery and needlework, while Mme. T. Alexandrova-Dolnik gives an exhaustive scientific description of one of the most valuable monuments of this art from the second half of the sixteenth century—the "plashtchanitza" (representation of the Saviour in the grave), in the museum of the ci-devant Troïtzkaya Lavra. Further, B. Zasypkin, in his report about reparations and restorations executed on some architectural monuments of Samarkand, enlarges his theme by general considerations on the architecture of Central Asia. A short notice by D. Soukhoff concerning details revealed during the restoration of the Cathedral of Vassili Blajenny in Moscow, completes this valuable and well-printed publication. It may not be superfluous to remark that the numerous illustrations are all provided with French captions. P. ETTINGER

THE LITERATURE OF ART

NETHERLANDISH DRAWINGS AT HAMBURG. BY CAMPBELL DODGSON.

ZEICHNUNGEN ALTER MEISTER IN DER KUNSTHALLE ZU HAMBURG. NIEDERLAENDER, NEUE FOLGE. Portfolio containing descriptions + 31 facsimile pl. (XII. Veröffentlichung der Prestel-Gesellschaft.) Frankfurt a. M. (Prestel-Verlag). M.200.

With this second series of reproductions of the Hamburg drawings, edited by Dr. Gustav Pauli, the selection from works of the Netherlandish schools is concluded, and further volumes of the Prestel Society's publications are to be devoted to drawings by artists of other countries in the same collection. The twelfth publication contains thirty-one plates, all exhibiting the utmost refinement of facsimile reproduction as developed by modern German science. There is no doubt that this particular process is practised in Germany and Austria with greater success than in any other countries. Such a reproduction as that of the severely-damaged *Fortune*, by B. van Orley, shows how conscientiously every defect, as well as every excellence, of the original is copied, and this exactitude can only be attained by numerous printings, which have their effect on the cost of the portfolios. To English purchasers, spoilt as they are by the much cheaper (and less elaborate) publications of the Vasari Society, the Prestel Society's volumes appear costly; but there can be no dispute as to their high excellence. Very good paper is used, and only one criticism suggests itself, that the openings of the mounts are sometimes cut too small, concealing as they do the border-line, and in two cases in the present volume (Plates 12 and 23) the artist's signature. It would be desirable to have these openings more closely measured, so as to conceal nothing and fall exactly along the outer limits of the border. It may seem hypercritical to mention this, but a most appreciative observation of accomplishment which is almost perfect suggests that perfection itself is easily attainable.

The twelfth publication opens with two specimens of a series illustrating the Symbolum Apostolicum. Do not the colour notes ("golt" and a leaf, for green) on the clothing of the Prophet Hosea suggest a German origin? Among the sixteenth-century drawings are a very typical Pieter Cornelisz, a good Vellert of 1523, and two by Orley. Heemskerk's *Siege of the Castle of S. Angelo* is amusing and romantic, and the late Brueghel drawing, *Reapers* (1568), is very fine indeed. The Jan Brueghel skating scene on a canal traversing a town is highly finished, and shows subtle observation of light. The country road, with travellers in carts, by the same artist, is the greatly superior original, a copy from which was exhibited (No. 544) at Burlington House last winter. Among the Dutch drawings of the seventeenth century, which follow the first twelve plates, the doubt expressed as to van Goyen's authorship of No. 14 seems unnecessary. Three of the Rembrandts are wonderful; Plate 18, as Dr. Pauli says, if a Bol, is an uncommonly good one. P. Koninck and I. van Ostade are shown in excellent examples. The tavern scene (pl. 26) belonging to a series sometimes ascribed to Brouwer, is given here, as similar drawings in the British Museum are given, to Egbert van Heemskerk. Most of the drawings are landscapes by various Dutch artists.

THE PLASTERER'S CRAFT. BY MARTIN S. BRIGGS.

PLASTERING: PLAIN AND DECORATIVE. By W. MILLAR. Fourth edition revised and edited by G. P. BANKART. 345 pp., fully ill. + 122 pl. Batsford. 30s.

DECORATIVE PLASTERWORK IN GREAT BRITAIN. By LAURENCE TURNER. 271 pp., with 348 ills. Country Life. £3 3s.

The subject of plasterwork has received generous treatment of late. Recently Miss Jourdain's *English Decorative Plasterwork of the Renaissance* was reviewed in these columns, and now two more handsome volumes appear to remind us of the importance of this building craft in history. The late Mr. Millar's book has become the plasterer's *vade mecum*. First published in 1897, it had grown to some 650 large pages in its third edition, and in more senses than one it was a heavy book, written in a somewhat prolix style and including many illustrations of florid and grandiose designs that the ordinary plasterer never required. The new (fourth) edition has been compressed to form a much more handy volume, measuring each way an inch less than its predecessor. The number of pages has been greatly reduced by the omission (without detriment) of four whole chapters, and by the rewriting in more condensed form of much of the remainder of the letterpress. At the same time the information has been brought up to date, and many useful diagrams of details and tools have been added. The numerous new photographic illustrations of masterpieces of plasterwork, ancient and

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modern, greatly add to the appearance of the book. But it is still a very lengthy treatise, and further abbreviation may be found desirable in later editions, when some of the disquisitions on the nature of Art might be omitted and opportunity taken to correct the spelling of Arabic names—if, indeed, the English plasterer really needs an account of the mysteries of Saracenic plasterwork. Also one would welcome a series of sections of "bracketting" for cornices, and other details on which information is hard to find.

Mr. Laurence Turner's sumptuous folio covers the same ground as Miss Jourdain's, but is more exhaustive and includes some technical information of value, as well as the usual historical descriptions of the large number of examples illustrated on the magnificent plates, worthy in every way of the high standard set by *Country Life*. As the author reminds us, there was very little decorative plasterwork in England before 1500, so he confines himself to the three centuries following that date. Of all his long series of examples, those that seem best to conform to the nature of plaster are the ceilings at Speke Hall and at Bovey House, beautiful in their simplicity and soft modelling, whereas the hard, soulless repetition of modillions and dentils, found in the Palladian designs, suggests a machine. The author gives reasons for his belief that Grinling Gibbons did no plasterwork. He notes the interesting early gesso-work at Southwold, explains how a plaster ceiling rib was built-up in Elizabethan days, and why there is an attractive irregularity in the work of that period, observes that "whenever trophies begin to appear as *motifs* for ornament, so surely it is a sign of decadence," and concludes with some useful information about the "pargetted" houses of East Anglia.

GERMAN RENAISSANCE BRONZES. BY R. P. BEDFORD.

PETER VISCHER DER ALTERE UND SEINE WERKSTATT. By SIMON MELLER. 252 pp. + 145 illustrations. Leipzig (Insel Verlag). M.15.

DIE DEUTSCHEN BRONZESTATUETTEN DER RENAISSANCE. By SIMON MELLER. 50 pp. + 90 pl. Munich (Kurt Wolff). M.60.

The majority of German bronze statuettes of the Renaissance were made at Nuremberg, and, as a basis for their study, Dr. Meller has, in the first of these books, done well in clearing up many of the difficulties connected with the productions of the firm of Vischer & Sons, whose work occupied the later years of the fifteenth and the first half of the sixteenth century. The output of their bronze foundry may roughly be divided into two groups—the work of Hermann the elder, the originator of the firm, and his son Peter the elder, which is purely German in tradition, and was cast largely from wood models; and the work of Peter's sons, Hermann the younger, Peter the younger, Hans and Paul, and his grandson Georg, which is strongly influenced by Italian art, and was cast in the main from wax models. This alteration in the method of casting, resulting from Hermann the younger's visit to Italy in 1515 and the subsequent visits paid by his brothers, changed the character of the later work, and some of the sculptural quality of the elder Peter's figures, the simplicity and breadth of treatment, gave place to the more plastic lines to be expected from a modelled as opposed to a carved work. Peter's remarkable figure of a man breaking a branch (*Der Astbrecher*) at Munich, which bears the date 1490, had been preceded two years earlier by his sketch for the Shrine of St. Sebald, a work which, through lack of funds, was not begun until 1507. It seems possible that some at least of the figures of Apostles which were to stand around the shrine were cast as an experiment, and, not being used for their original purpose, were embodied in the Ernst monument at Magdeburg (1495). In this connexion the author points out for the first time that some of these figures were cast in pairs from the same mould, only the heads and small details such as the emblems being altered to suit the particular Apostle. The base of the shrine and the second group of Apostles occupied him until 1512, and in the following year he completed the casting of the well-known figures of Arthur and Theodoric at Innsbruck. Although he lived until 1529 these are the last of his works which are known, and Dr. Meller suggests that the sculptor's failure to get the contract for the remaining figures in the Hofkirche—a contract which was given to Veit Stoss in 1514—coupled with the revolutionary ideas which his sons brought back from Italy—may have decided him to cease work at the very height of his powers. There must, at any rate, have been some such tragedy in the foundry.

Peter's eldest son, Hermann the elder, the artist of the beautiful Henneberg tomb at Römhilde (1507), who only lived for 31 years, was responsible for the mixed Gothic and Renaissance tabernacle over the St. Sebald shrine. His second son Peter the younger completed the work with its reliefs and extraordinary wealth of invention. The two inkstands in the Ashmolean Museum by the latter artist and those ascribed to his nephew Georg at Berlin (1547) and in the Museo Nazionale at Florence (1556)—the latest product of the Vischer workshop—show how strong the influence of Paduan art had become.

Other workers in the Vischer tradition were Hans Mülich and Pankraz Labenwolf—to whom is ascribed, with great probability, a bronze statuette of the Child Christ in the Victoria and Albert Museum—Leinhard Schacht and Johann Gregor von der Schardt.

Next to Nuremberg, Innsbruck was the chief centre for the production of figures in bronze. So early as 1508 the Emperor Maximilian had imported bronze workers from the Bavarian capital for the decoration of the Hofkirche. Among these was Stefan Godl who has been considered as the sculptor of the figures now in the Silberne Kapelle. Dr. Meller, however, considers that Godl was only a skilled craftsman who cast from models supplied by Leonhard Magt.

It is impossible to praise these two books too highly. German bronzes, as compared to the productions of Italy, are of great rarity and their study is, consequently, surrounded with difficulties. Dr. Meller has, however, greatly simplified the problems involved, and it is possible that, as the result of

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his researches, many works which have hitherto been unrecognized may be identified.

PROFESSOR LETHABY ON THE ABBEY. BY GEOFFREY WEBB.

WESTMINSTER ABBEY RE-EXAMINED. By W. R. LETHABY. 298 pp., ill. (Duckworth.) 21s.

In this book Professor Lethaby sets out to resume and correct his study of Westminster Abbey in the light of his further exhaustive examination of the buildings since the publication of "Westminster Abbey and the King's Craftsmen," in 1906. The new book is, however, quite complete in itself and, apart from its importance as a study of a particular monument, it would be hard to find a finer introduction to the serious study of mediæval art. The special character of the Abbey, its extraordinary wealth of examples of almost every branch of mediæval art, and the equally extraordinary quantity of documentary evidence bearing on its buildings at all periods, help to give the book this special quality, but above all it is due to the clear exposition of Professor Lethaby's approach to his problems and the methods by which he whittles away the accretions and restorations of centuries to arrive at the original design and appearance of the building, and the critical examination of evidence of every kind in the light of a knowledge that is as wide as it is profound. In all these respects the book is an example to antiquarians and architectural critics, and it is this that makes the book of a much wider importance than its preoccupation with one monument, however extraordinary, might suggest.

The book divides itself into two main and nearly equal parts, the first and longer being an examination of the building from the time of Henry III to the completion of Henry VII's chapel, each building period being treated first in an examination of the actual remains with discussions of possible reconstructions and then in a chapter on the building masters responsible for them. The second part is a series of chapters on the sculptors, the colouring of the building, the Italian mosaics and other special arts represented at Westminster. The course of the book is enriched with many most suggestive passages, one for example in the chapter on sculpture, where the author in discussing a portrait head of Henry III which he identifies, and illustrates, a remarkably beautiful work, definitely suggests a line of study to interested students, and again in his most interesting excursion into the masons of Henry VII's chapel and their relations to other works of the time, and especially to an original early sixteenth-century design for a tomb for King Henry VI now in the British Museum.

In addition to the two main parts of the book already described, there is a short section of two chapters at the beginning on the Romanesque works which preceded Henry III's rebuilding. Especially interesting is Professor Lethaby's reconstruction of the Confessor's church, notably his treatment of the written evidence of the eleventh-century Life of the Confessor in the Rolls Series, in which he shows, by comparison with other Saxon buildings and in the light of such modern authorities as Strzygowski, how the central tower "was much more than a handsome feature in a 'church'," it was indeed the church itself which was conceived as a central planned building, the eastern apse, the transepts and the relatively unimportant nave being merely appendages to the central tower, the Dome, par excellence. It is in just such points as this, in which Professor Lethaby's familiarity with the latest and best works of Continental writers raises him above the provincialism of so many English antiquaries and scholars, that much of the virtue of this book resides.

Enough has been said to commend this book, and it remains to mention one misfortune and one great omission. The misfortune Professor Lethaby himself laments on page 78, the disappearance of the important drawings of Wren's time, of the North Transept, once in the possession of Mr. Lee. These drawings have now reappeared and have been published with some slight comment by Mr. Beresford Chancellor in the "Connoisseur" in the course of the last few months. The omission is that of an index which surely would not have raised the cost of production so extravagantly as to outweigh its advantages in such a work as this.

John Sargent. By the Hon. Evan Charteris, K.C. 308 pp. + 50 pl. (Heinemann.) 30s.

This is a disarming book. Not only does it present a most attractive picture of Sargent as a man, but Mr. Charteris puts his claims as a painter with such studied moderation and good taste that it seems almost churlish to criticize Sargent further. With admirable candour he admits that, in his portraits, the painter's style crystallizes somewhere about 1884, and never afterwards changes; that he is most successful when his backgrounds are least definite; that he cannot place his figures convincingly *en plein air;* and that his English scenery backgrounds are cold, artificial and arbitrary, like those in a photographer's studio. And he is not impatient with those—"an active section of advanced and cultured opinion"—who find Sargent's work as a whole lacking in many of the essentials of great art.

Sargent, indeed, offered few of the things that moderns admire in a picture. He never *designed,* in the strict sense, at all; he never *organized,* never "imposed a rhythm." Even as a child, he seems never to have drawn things out of his head. His very method of painting—placing the sitter and the canvas side by side, and running backwards and forwards alternately to look and to paint—left to the synthesising imagination as little scope as possible. He came as near to the photographic as any painter can.

He never seems to have remembered, and brooded over, the forms of things. When he was painting *Carnation, Lily, Lily, Rose,* the real roses faded; and artificial ones had to be got from Marshall and Snelgrove, and fixed to the withered bushes. So does realism defeat itself.

In his water-colours, we are told, he would not even choose any special "view-point," but would walk along with his painting materials, stop, and immediately begin to paint. Even the photographer does more, except when he is snapshotting, and Sargent very properly referred to some of his landscapes as "snapshots."

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In the technique of his water-colours he was directly inspired by Brabazon, and after their meeting, in 1886 or 1887, he devoted a portion of each year to this escape from the tyranny of commissioned portraits. The fantastic prices which some of his landscapes fetched in the Sargent sale have somewhat obscured their real merits; but it seems certain, none the less, that it is for his portraits that he will be chiefly remembered. They have a vividness which there is no escaping, and a facility which was both his greatest fortune and his worst danger. As portraits, their transparent honesty redeems them, and even the latest of them are painted with the same gusto as the first. As Mr. Charteris says, " Painting was more than an art to Sargent, it held the exhilaration of a sport as well." What strange trophies he sometimes returned with, the walls of a thousand drawing-rooms bear witness. JAMES LAVER

The Modern Movement in Art. By R. H. Wilenski. 237 pp. + 32 pl. (Faber and Gwyer.) 12s. 6d.

When Mr. Clive Bell coined the expression "significant form," he supplied the art-critic and the art-lover with a very useful label. In his " Art " there is no pretence at scientific exactitude, no claim to impartiality, nor even any effort to prove his point definitely. He gave in it his personal opinion on art in very much the same way as a poet would write verses. And so by trusting his own sensibility to a degree where he almost proclaimed himself the only reliable and sufficiently responsive instrument for recording art values, he set the solution of the whole problem on a so definitely personal footing that the meaning of " significant form " became, of necessity, vague. And yet this vagueness, or rather the extreme elasticity of its meaning, made this label become an all-applicable household word. That both art-critics and general public so often attach the label to another type of goods than Mr. Clive Bell meant it for can be by no means his fault.

Mr. Wilenski approaches the problem in a different manner. He is determined to disagree with Mr. Clive Bell. In order to justify such an attitude one should show an æsthetic conception sounder than that of Mr. Clive Bell, and also give us some definite proof of sound, impartial, scientific research. Unfortunately, Mr. Wilenski does nothing of the kind. He gets over " significant form " by acknowledging his ignorance of what the form is significant of. Surely, Mr. Wilenski could not disagree with any definition even as offhand and ambiguous as this, *e.g.*, significant form is any form which performs its æsthetic function in artistic combination of forms, independently of its shape in its original state? So the author in search of something more concrete comes to the conclusion that true art is original. Marinetti told us some years ago that the value of a work of art lies in its being unique. Mr. Wilenski supplements this by adding to it a moral qualification, namely, honesty. This leads the author to the absurd conclusion that the only real arbiter is " the honest artist-spectator." Who is going to decide the honesty of a man as an artist and the same man as a spectator? Who is going to prove that a person who habitually covers yards of canvas with paint, all of which he passes as of the type " honest artist-spectator," is an artist? And if it be taken for granted that he is an artist, is he of necessity capable of sound judgment? This apparently missed the author's notice and he cheerfully divides art into: Original Architectural, Original Romantic, and Original Descriptive Art. Of course, we must keep in our minds the attribute " honest " in front of every division. The argument is wound up with the amusing statement that " All original art is produced without reference to the work's effect on spectators other than the artist." I believe one could name offhand hundreds of old masterpieces painted in order to please patrons. In short, this book is a really remarkable example of inconclusive argument and complete misunderstanding of modern art. S. P.

Ornamentale Vorlage-Blätter des 15. bis 18 Jahrhunderts. By Rudolf Berliner. 3 Vols. 182 pp. + 450 pl. in collotype. Leipzig (Klinkhardt and Biermann). M.112.

The scope which Dr. Berliner has chosen for his subject is a comparatively narrow one, for he deals exclusively with *allgemeine Ornamentvorlagen,* that is with engraved panels of ornament destined for no special use, and not with such ornamental *Vorlagen* as the numerous designs for jewellery, cups, furniture, embroidery, book-decoration and the like. This distinguishes the present volumes fundamentally from the well-known but now obsolete work of Désiré Guilmard, published in 1880-81; how small a part of the whole subject of ornament-engraving (wood-cuts, incidentally, hardly enter into consideration) these *allgemeine Vorlagen* form, may be conveniently judged from the index to Jessen's invaluable catalogue of the Berlin collection (1894), where they figure as one subsection (referred to simply as *Ornamente*) out of sixteen in all. Dr. Berliner was well advised in not attempting to give catalogue lists in the style of Guilmard's. His *Textband* consists in the main of a critical commentary of the plates reproduced, with careful attention bestowed on problems of chronology and much useful matter in the way of biographical data and references to standard catalogues. Throughout these notes reveal the most diligent research and careful scholarship; equally praiseworthy is an essay dealing with the subject on general lines with which the volume concludes. There are also excellent indices and concordances. The number of engravings reproduced is very considerable, and the plates are well chosen and admirably printed, in most cases without reduction of the original sizes. Historically grouped, though not always in exact chronological sequence, they constitute a body of illustrative matter in which the evolution of ornamental styles is shown in a most instructive and stimulating way. Altogether these volumes form an admirable and compendious work on a subject which, perhaps, from the point of view of many students, has come in for more than its share of laborious research K. T. P.

La Sculpture Italienne. By Charles Marcel-Reymond. 64 pp. + 64 pl. (Bibliothèque d'Histoire de l'Art.) Paris (Vanoest.) 36 frs.

This book is not presumably intended for the serious student of Italian art, indeed it is a little difficult to appreciate its exact purpose. Even for

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the casual reader the history of Italian sculpture from the twelfth to the twentieth century cannot very profitably be compressed into fifty-six pages of text, even if it were treated on the method of a pocket biographical dictionary, and this is the very antithesis of M. Marcel-Reymond's picturesque style. In spite of this the author has certainly succeeded, as far as his exceedingly limited space permitted, in giving a most readable and interesting outline of the main characteristics of the various periods. The sixty-four plates, though they are well chosen, convey only a very inadequate idea of the true development and character of Italian sculpture—for instance the work of the twelfth century, dealt with in the first chapter, is represented only by the *Deposition,* by Antelami, in the Cathedral at Parma. Antelami was certainly the finest Italian sculptor of the century but his predecessors, such as Guillelmus and Nicolo who worked at Modena and other North Italian churches, surely deserve more than a casual mention. The Pisani, Nicolo and Giovanni, again are hardly generously represented by one plate each. The second chapter is devoted to the great Florentine sculptors of the fifteenth century and to the lesser schools of Venice and Milan; the third to the artists of the later Renaissance, among whom Michelangelo naturally takes the first place. Chapter four deals with the art of the seventeenth and eighteenth centuries, chiefly with the dominating figure of Bernini, whose influence pervades the whole seventeenth century. A short chapter suffices for the Neo-Classical revival of the end of the eighteenth century, whose chief exponent was Canova, and for the work of the nineteenth century.

The character of the book is perhaps best indicaed by the bibliography which is noticeable for the omission of many of the most important recent works of German scholarship. The illustrations are excellent and, in spite of their comparatively small size, remarkably clear. There is no index.

M. H. L.

Historic Costume. By Katherine Morris Lester. 244 pp., fully ill. (Batsford): Peoria (Manuel Arts Press). 12s. 6d.
A Study of Costume. By Elizabeth Sage. 235 pp., fully ill., with 10 pl. (Scribner.) 7s. 6d.
Costume and Fashion. Vol. II. From Senlac to Bosworth. By Herbert Norris. 485 pp., with 682 ills. + 24 pl. in monotone and colour. (Dent.) 31s. 6d.

These three books on costume offer interesting contrasts in outlook and method. The first two are of the text-book order. Miss Lester, the author of "Historic Costume," is content to amble placidly and, it must be added, unimaginatively, through her chronicle of human caprice, folly, vanity, humour and ingenuity, with never a diversion from the high road of fact into the by-paths of speculation. Only when she reaches modern times (she boldly carries her chronicle up to the year 1920) does a personal touch creep in, and mild moral reprobation and keen patriotism impart a certain liveliness to her style. Miss Lester's illustrations have no pretensions to artistic merit, being line or wash drawings of a commonplace, commercial order. Regarded, however, as informative diagrams, they are satisfactorily clear, and their value to historical costume designers is enhanced by colour notes and full descriptions.

The arrangement of Miss Sage's book, "A Study of Costume," with its sub-headings in heavy type and its list of questions at the end of each chapter, suggests that American women take "courses" in the history of costume. If they do, Miss Sage has produced a most efficient and readable text-book for them, and one which suggests that its author is interested in causes as well as in results. The charm of this volume is greatly enhanced by the illustrations which Miss Sage has been at pains to take, where possible, direct from contemporary sources. So, on turning the pages, we find Cretan dress illustrated by a drawing from a statuette excavated at Knossos, the seventeenth century by portraits by Frans Hals, a portrait by Pérronneau showing children's dress in the time of Louis XV, and some charming contemporary prints and fashion plates to illustrate the course of costume from the time of the French Revolution onwards. Miss Sage wisely abandons illustration with the hooped skirt of 1860, and in a last chapter on Modes of the Day touches lightly but refreshingly on such modern matters as the influence of motor-cars and careers on women's dress. A few useful patterns form an appendix to her book.

Mr. Norris is a bird of another feather. We sense in his work, "Costume and Fashion," Volume II, the enthusiasm of a scholar who sees the history, economic and political, the arts, and the social customs of the country most closely interwoven with the fashions of the time, and in consequence his volume, while achieving its aim as a comprehensive and practical study of costume and fashion, offers as well entrancing pictures of life in England from the Norman Conquest to the Battle of Bosworth. It is a pity that Mr. Norris the illustrator falls so far short of Mr. Norris the historian. But it must be recorded that the line drawings profusely scattered through the text, though based in many cases on well-known historical monuments, and, still more, the colour plates, are crude and unworthy of the care and scholarship which have gone to the writing of the book.

E. P.

Les Manuscrits à Miniatures et à Ornements des Bibliothèques d'Athènes. Par A. Delatte. 128 pp. + 48 pl. Liége (Vaillant-Carmanne). Frs. 40.

This is a publication of the University of Liége, being the thirty-fourth fascicule of the Bibliothèque de la Faculté de Philosophie et Lettres in that University, of which the author is a professor. To provide materials for the history of Greek painting during the Byzantine period, M. Delatte, being in Athens in 1914, examined the manuscripts in the National Library and the library of the Senate. The miniatures found have been reproduced in this pamphlet. There are about seventy of them; and M. Delatte specifies in each case the library and the manuscript; and also gives a descriptive note. His labours should earn the gratitude of students of the Byzantine period.

E. B.

Rembrandt. By Wilhelm Hausenstein. 554 pp. + 19 pl. Stuttgart (Deutsche Verlags-Anstalt). M.20.

It is difficult to imagine that this colossal work can be of any definite value in the study of Rembrandt's art, although it may have interest for leisured readers to whom art criticism is a secondary

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consideration. The subject is treated in the manner of a romance under such headings as "Saskia," "Rembrandt the Widower," "Hendrickje" and "Titus" and the author sets out to interpret the inner meaning of the artist's work. He has apparently a large following in Germany and has written on such diverse subjects as Giotto, Fra Angelico, Vittore Carpaccio, Paul Klee, primitive, baroque and modern art. The publishers claim that his views on any matter are of importance, but the book fails to supply an answer to their question, "A new monograph on Rembrandt—why?"

Archivo Espanol de Arte Arqueologia. Nos. 1—3 Madrid. (Centro de Estudios Históricos.)

These three numbers, published in 1925, of this new Spanish review of art and archæology is produced by, or under the auspices of, the commission for the extension of scientific studies and research. We do not usually notice periodicals, but the form of this new review is exceptional. It appears three times a year and, judging by the numbers which have already appeared, it looks as if it were the intention of those responsible to publish in each issue a monograph on some one subject, adding shorter articles of the ordinary magazine type. Thus in the first number there is a forty-page article, with thirty-five plates (forty-eight illustrations) on the work of the sculptor Lorenzo Vázquez, in the second a twenty-nine page article, with six plates, on the four great Italian crucifixes in the Escorial and their makers; and in the third an eighty-four page article, with fifty plates (seventy-three illustrations) on the royal chapel in the Cathedral of Granada. The review is well produced and excellent so far as the letterpress is concerned, and the price (thirty pesetas in Spain; thirty-five pesetas elsewhere) is very low, but the plates leave something to be desired.

The Fleuron. No. 5. Edited by Stanley Morison. xvi + 226 pp. + 30 pl. Cambridge (University Press). 21s.

The publication of "The Fleuron" has been taken over by the Syndics of the Cambridge University Press, who must be congratulated on the appearance of this, the first number to be published with their imprint. But if this number is a tribute to the typographical powers of the Pitt Press, its contents are no less so to the editorial capacity of Mr. Morison. He furnishes his readers with five important articles: the first on the work of Karl Klingspor, by Dr. Julius Rodenberg; the second, on the illustration work of J. E. Laboureur, by M. Paul Istel; another by Mr. H. V. Marot is on the printer, William Bulmer; in a fourth M. Paul Beaujon deals with the sources of the Garamond types; and the editor completes his studies on an ideal italic type. This article by Mr. Morison is, certainly so far as the non-technical reader goes, the most interesting of all. One would like to deal with it at length and to quote not a little; but it must suffice to say that Mr. Morison advocates a sloped Roman type. E. B.

Mediaeval London. By Gordon Home. 382 pp., ill. + 20 pl. (Benn.) 18s.

Though this is not an art book, it is one of those into which the student of art had better dip; and if he does so he will be likely to yield to the temptation to sit down and read it right through. Major Gordon Home has already given us a full, sound volume on Roman London, and this book is at least as satisfactory. Many readers will be astonished at the smallness of the number of works of art surviving from mediæval London, but the records are rich. The author has reconstructed the age without having recourse to that ingenuity which has to be exercised by those who do not know their sources properly. He may justly be said to have mastered his subject; and, further, he has completed his work by a good index, by a chronological table, and by a list of the surviving mediæval churches in London. R. R. T.

L'Egypte musulmane et les Fondateurs de ses Monuments. By Mrs. R. L. Devonshire. 163 pp. + 40 pl. Paris (Maisonneuve Frères). 10s. 6d.

Mrs. Devonshire, whose previous books on the mosques of Cairo have been noticed in The Burlington Magazine, now publishes in French a short history of Egypt from the Arab conquest up to the end of the eighteenth century. The volume comprises four lectures that she gave at the Cambridge Summer Meeting in 1924, prefaced by a chapter dealing with the early history of the Arabs in Egypt, and concluding with a chapter on the Turkish period, from 1517 up to the time of Muhammad 'Aly. This ground has already been covered by Professor Lane-Poole, but Mrs. Devonshire's briefer survey is very readable, and contains the fruit of recent research. Thus, on pp. 96-7, she describes the interesting theories of the late Abd al-Hamid Bey as to the badges or emblems used by the mamelukes to indicate their precise grade in the military hierarchy—(see also her contribution on this topic to The Burlington Magazine for December, 1919)—she reveals the true authorship of the mosque at Malika Safiya at Cairo, and she quotes Sir Thomas Arnold's views on the Caliphate. Her account of the bloodstained history of the Middle Ages in Egypt, abounding with instances of inhuman cruelty, is in striking contrast with the beautiful buildings that were erected by some of the most ferocious monsters among the mamelukes.

The book contains thirty-nine admirably reproduced collotype photographs. Of these, thirty-five are from negatives by Mr. K. A. C. Creswell, whose name is now familiar in this field, but who has never achieved more excellent photography than we find here. Many of the plates record buildings that have not been adequately illustrated before. M.S.B.

The Fourteenth Volume of the Walpole Society, 1925-1926. viii + 129 pp. + coloured frontispiece and 41 pl. Oxford (Univ. Press). Issued to subscribers only.

The chief paper in this volume is that by the Provost of Eton on the drawings of Matthew Paris. Dr. James has collected 143 drawings, attributed to the St. Albans chronicler, from four manuscripts in the British Museum and one belonging to Corpus Christi College, Cambridge. These drawings are reproduced on thirty plates, and a description of each drawing is given, together with an introductory note by the Provost. Mr. A. F. Kendrick contributes a paper on the Barcheston tapestries; and Mrs. Reginald Lane-Poole and Mr. C. F. Bell publish the second part of their "English seventeenth-century portrait drawings in the Oxford collection." There is also the first instalment of letters from Normandy, written

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between 1817 and 1820 by John Sell Cotman. These are edited by Mr. H. Isherwood Kay, who writes in his introduction that " in spite of their quantity [Cotman's] letters yield unexpectedly few materials with which to build a continuously chronological table of his works or upon which to found a definite study of his artistic development."

E. B.

L'Architecture lombarde de la Renaissance. By C. TERRASSE. 38 pp. + 32 pl. **Le Goût du Moyen Age en France au xviiie siècle.** By RENÉ LANSON. 55 pp. + 32 pl. **La Manufacture de Jouy et la toile imprimée au xviiie siècle.** By HENRI CLOUZOT. 55 pp. + 32 pl. **Le Mobilier français d'aujourdhui.** By PIERRE OLMER. 60 pp. + 32 pl. Paris (Van Oest). 18 frs. each.

M. Louis Hautecoeur, " conservateur adjoint " of the French national museums, is the general editor of a new series of volumes on architecture and the decorative arts, of which these are the first four to be published. This series is intended for the cultivated general reader; consequently the various subjects are not treated in a technical manner. The volume on Lombard architecture will probably make the widest appeal. The illustrations are interesting and well done, and the explanatory notes adequate, varying, however, considerably in length, from a few lines to between four and five pages. *Le Goût du Moyen Age* will also attract readers on account of the scholarly essay of M. Lanson. And the story of the making of printed linens and calicoes, *indiennes,* made after the manner of Indian work, at Jouy-en-Josas, near Versailles, will be interesting to some. The story of modern French furniture, however, is not likely to find many purchasers in this country.

Deux Inventaires de la maison d'Orléans (1389 et 1408). By F. M. GRAVES. xi + 180 pp. + 1 pl. Paris (Honoré Champion.)

In this the thirty-first volume of the " Bibliothèque du XVe Siècle," Miss F. M. Graves publishes two inventories of the house of Orleans with an introductory essay covering between fifty and sixty pages. The first inventory was of the belongings of Valentine Visconti made on the occasion of her marriage with Louis of Valois, then duke of Touraine and later of Orleans, second son of Charles V of France; and the other nineteen years later, on the death of the duchess, of the goods of the late duke, murdered in 1395, and herself. Together they comprise 1,115 items, and Miss Graves makes use of them as material for a sketch of seignorial life in France at the end of the fourteenth and beginning of the fifteenth century. After setting out the historical facts, she deals in turn with tapestries, chapel requisites, reliquaries, plate, dress, jewels, toilet articles and books. Her essay is interesting and valuable; but it and the inventories themselves are of more immediate concern to students of history and ecclesiology than to students of art. E. B.

L'Art Khmer Primitif. By H. PARMENTIER. Vol. I. 409 pp.; Vol. II. 6 pp. + 100 pl. (Publications de l'École française d'Extrême-Orient.) Paris (Vanoest). Frs. 300.

A History of Indian and Indonesian Art. By ANANDA K. COOMARASWAMY. 272 pp. + 128 pl. + 9 maps. (Edward Goldston.) £2 10s.

It is a hard task to do full justice to M. Parmentier's work in a short review. The difficulty lies not only in the thoroughness of his research, but also in the fact that he and Mr. Goloubew are the chief explorers of art in the territories of the delta of the rivers Me-ing and Me-nam and in Southern Burma. In fact, to review this book needs a whole volume, and most of the references would be taken from M. Parmentier's own works on Khmer architecture. This is a book exclusively for scholars, who will find in it an inestimable wealth of undisputable facts properly arranged and classified. It is this kind of book that not only really enriches our knowledge, but also does honour both to the French Academy of the Far East and to French scholarship in general. The subject is exclusively architecture, and the first volume contains the text and photographs, while the second volume consists entirely of maps and plans.

Mr. Coomaraswamy's book is of a different character. It is essentially a compilation from various authors on Indian art. The work is done in the easy journalistic manner, with occasional evidence of enthusiasm for Indian art, which gives the text, in some instances, almost a propagandist touch. In contrast to the unpretentious look of M. Parmentier's book, this one is richly illustrated, and its powdered gold front cover looks so alarmingly vulgar that one cannot help suspecting Mr. Coomaraswamy of sharing the popular opinion that the principal attribute of Indian art is an indiscriminate use of gold.

Catalogue of the Indian Collections in the Museum of Fine Arts, Boston, IV. By ANANDA R. COOMARASWAMY. 77 pp.+ 39 plates. Boston. (Museum of Fine Arts.)

Indefatigable Mr. Coomaraswamy gives us again a volume on Indian art, this time the fourth volume of the catalogue of the Indian Collections in the Boston Museum of Fine Arts. The subject is Jainist art with a very comprehensive introduction on Jainism. Both the choice and reproduction of plates are very good. S.P.

ART IN AMERICA: A LATE GOTHIC TAPESTRY AT CLEVELAND

One evidence of the growth of æsthetic appreciation in America is the interest in such glorified handicrafts as Gothic tapestries and Persian carpets. Among outstanding events of the past season were the Loan Exhibition of Tapestries at the Arts Club in Chicago and the Exhibition of Persian Art—including notable carpets and textiles —at the Pennsylvania Museum in Philadelphia. And among recent sales, two which command attention are the Marquand animal rug, bought by Parish-Watson & Co. from the Benguiat Collection, and the *Perseus and Andromeda* tapestry acquired from P. W. French & Co. for the Huntington Collection of the Cleveland Museum of Art.

This Cleveland tapestry deserves special mention, not only for its quality and the rarity of its subject-matter, but because it is one of the few large Gothic pieces to be found in public museums in America. (126½ ins. by 176 ins.) Except for the distinguished early tapestries in the Metropolitan in New York, most of the fourteenth and fifteenth-century examples are at present in private

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collections. Mr. Clarence Mackay's *King Arthur* and *Hector and Andromache* are among the earliest and finest of the *roman d'aventure* type, and Mr. Otto Kahn has other early pieces from the *Trojan War* series. Later ones, depicting the *Story of Helen of Troy,* belong to Sir Joseph Duveen. The Hurst, Guggenheim, Rockefeller, Blumenthal, Widener, Pratt, and Morgan Collections—to mention only a few—also have fine Gothic tapestries.

The latter part of the fifteenth century, the period of the *Perseus and Andromeda,* was a time of growing religious tolerance in Europe. Pagan and Christian themes mingled together and accommodated themselves to the mode of stately ceremonial and brave deeds rewarded by beauty and love. The dominant note of the design in the tapestry is the Perseus, a highly stylized knight who rides his charger across a *mille fleurs* field to slay the monster. Nearby is the nude figure of Andromeda chained to the rock. Medusa's head, with its snaky locks, is in the water below, and all about are bits of vegetation turned to hard coral. The hero appears a second time at the left of the centre, where we see him kneeling before the altar. The three sacrifices which he made—the milk-white steer to Athena, the calf to Hermes, the bull to Zeus—are clearly discernible in the background. These scenes of action, which occupy the central portion of the tapestry, are flanked on the right by the dignified figures of Cepheus and Cassiopeia and their attendants. Behind them is a turreted castle. Balancing these on the left is a flamboyant Gothic structure enclosing a no less dignified group of standing figures. Among them the hero and heroine appear again, their hands clasped as they take the marriage vows.

In every detail the subject-matter follows so closely the story as it is told in Ovid's *Metamorphoses* that it seems almost certain that this Latin version, or a French translation of it, furnished the basis of the design. The translations which appeared from time to time were accompanied by illustrations, which may have inspired the pattern, and by *explications,* which pointed out in a charming manner the moral of the pagan legend. (See *Les Metamorphoses d'Ovide en latin et françois avec de nouvelles explications.* Bruxelles, 1677. Also earlier editions.[1])

Compared with the many *Scenes from the Trojan War,* the *Story of Alexander,* the *Adventures of Heracles,* the tapestries depicting the Perseus legend are extremely rare. The Cleveland panel is, therefore, important for its subject-matter. In richness and beauty of detail, however, it cannot rank with the finest *roman d'aventure* tapestries of its period. It lacks the subtlety of modelling and significance of contour of the Brussels weaves and the fineness and depth of feeling of the French. However, it is full of spirit and excellent in design—particularly in the central portion. The prevailing angularity of line throughout, in the mosaic floor, the lozenge design of the jewelled columns, the leaded glass of the windows, and in countless other details, unifies the pattern in a remarkable manner. As in more primitive types of weaving, the very lack of an accomplished technique preserves the right balance between structure and design.

The general character of the tapestry is that of Flemish work of the second half of the fifteenth century, and a close examination of the architecture and armour confirms this impression. The columns and arches, even the pinnacles of the castle, are ornamented with flamboyant Gothic *motifs.* The armour of knight and horse bears no trace of the Maximilian style of the following century. From the plumed helmet of the *armet* type, the sword, the gauntlets, the *garde-de-bras,* down to the long-necked spur, the suit conforms perfectly to the beautiful, unornamented type in use in the fifteenth century. The decorative lettering on the borders of the costumes also confirm that date. But the costumes themselves, with their heavy chain ornaments, and the somewhat stereotyped character of the *mille fleurs* area suggest a later period—possibly about 1500. However, this set arrangement of the flowers is a characteristic of the Tournai weaving, and there is every reason to believe that Tournai was its provenance. Mr. Milliken notes the conservatism of the design.[2] This is what one would expect to find at Tournai, where a few subjects were repeated over and over again with slight variation. Apparently there was either a dearth of artists or of inspiration there. In view of this, it is possible that the *Perseus and Andromeda* tapestry was executed from a fifteenth-century cartoon, but that the actual weaving was done in the early sixteenth century, and that slight changes were made in the costumes to conform with the changing mode. This is but conjecture, as is also the suggestion that the letters in the ornamental borders are the signature of Jehan Noielle, a tapestry maker of Tournai. It is possible that further research among manuscripts of the period will throw light on the subject.

ELLA S. SIPLE

[1] *Les Metamorphoses d'Ovide en latin et françois.* Bruxelles, MDCLVII. Livre IV, Fables XVIII et XIX. *Persée amoureux d'Andromède.*

[2] *Perseus and Andromeda.* Gothic Tapestry in the John Huntington Collection. "Bulletin of the Cleveland Museum of Art," Cleveland, Ohio, March, 1927, p. 34.

ART IN FRANCE

The exhibition of French pastels of the eighteenth and nineteenth centuries in the Charpentier Gallery has been arranged for the benefit of the Musée La Tour at St. Quentin. This museum, much damaged during the war, has not yet been restored to its proper functions, and the collection of pastels which it contained has, for a number of years, been afforded asylum in one of the galleries of the Louvre. Let us hope that the efforts of the Charpentier Gallery and the activity of the Société des Amis du Musée du Tour will shortly be crowned with success and that the funds necessary for the restoration of the St. Quentin Gallery will soon be collected.

The exhibition comprises the works of Nanteuil,

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Vivien, Boucher, Chardin, La Tour, Pérronneau, Prud'hon, etc. It gives us an opportunity of following a style which reaches its culminating point in the eighteenth century. Many museums and private collections have participated in it. The centres of gravity of the exhibition are the collections by Pérronneau and Quentin La Tour. The other artists, with the exception of Nanteuil, are represented only by isolated works. Once more public favour is accorded to La Tour who realizes the bourgeois and precious ideal of descriptive painting on a psychological basis of which Mr. Clive Bell writes in his introduction to " Landmarks in Nineteenth-Century Painting." If the object of art is to give an impression of life and to render its vibrations by the most naturalistic means, including the deception of the eye, La Tour is a great painter. But if we are right in asking an artist to give proof of more than mastery in the interpretation of a gesture, a look, a smile or a grimace, if his object is not solely to show us the sheen of silk, the richness of a damask or the charm of a more or less Voltairian face, La Tour must be reduced to the level of an illustrator who is at the same time a subtle chronicler. His pretended realism is never free from mannerism. A historian might discover in his brilliant gallery portraits whose quasi-photographic execution is without equal, the precursor of a renewal of art. Finally La Tour is never sententious. Unlike the artists of the Grand Siècle, he chooses familiar poses and surprises models in their intimate moments. But his direct and penetrating vision excludes neither a somewhat sickly-sweet technique, nor the colour harmonies of the miniature painter, nor draftsmanship exact rather than plastic. La Tour is one of the fathers of that art, considered exclusively as a source of pleasure, which Benedetto Croce has christened hedonistic art.

Pérronneau is as detached from his models as La Tour is wrapped up in them. The exhibition at the Charpentier Gallery makes clear his superiority over his contemporary. Pérronneau is a great luminist. He creates his atmosphere by dissolving his colour and his line, an intelligent, nervous and energetic line, much more free than that of La Tour, in a golden and vaporous ambiance. Though the favour of public opinion remains with La Tour, Pérronneau will henceforth have the recognition of artists.

The flag of the Société des Nations floats over the Louvre. The international exhibition of engravings of Paris, Madrid and Rome was organized there by the Office des Musées, which is an Annexe of the Institut de Co-opération Intellectuelle de la Société des Nations. We shall shortly announce the objects which the Office des Musées hope to attain. The exhibition of engravings is the first concrete manifestation of their activity. Exhibitions identical to the one in the Louvre are being held now under the auspices of the Office des Musées, in Rome and Madrid. Each country has chosen a hundred proofs from its collection. These proofs will probably be on sale permanently in Italy, Spain and France, so that one can procure at the Louvre not only examples by the French masters of engravings, but also the masterpieces of Piranesi or Francesco Goya. The same is true of Rome and the Prado. Collectors of engravings have naturally nothing to gain from an exhibition which only includes modern pulls, of which some leave much to be desired. Nevertheless, it forms a first step along the path of sustained and methodical collaboration between the museums of different countries. From this point of view it is interesting.

The exhibition of early Austrian art deals only with the epoch of the Emperor Maximilian I. Its historical even iconographical interest is greater than its somewhat mediocre artistic interest. In the preface to the catalogue Paul Zifférer has summed up all the dominant characteristics of the monarch whose name has been given to the exhibition at the Musée du Jeu de Paume, and he has recapitulated in picturesque language the principal phases of his reign. He has studied the relations between the prince and the painters of his time, representing him as a great Condottiere, quite incapable of understanding the spirit of the new era, the era of the Reformation and the Renaissance. He has totally neglected to examine the works shown in the gallery of the Jeu de Paume. The works, tapestries, pictures, drawings, sculptures, medals, armour, books, MSS., and engravings are, I repeat, of unequal value. The principal attraction of the exhibition lies in the drawings of Dürer, who was the portrait painter and friend of the Emperor. These drawings are lent by the Albertina, and include the famous charcoal drawing for the portrait of the Emperor by Dürer, in the Kunsthistorisches Museum, Vienna, and six pen drawings, also by Dürer, for the *Triumph* of Maximilian, a *Triumph* inspired by those of Mantegna and composed of ninety-five miniatures attributed to Yorg Kolderer, Court Painter at Innsbruck, and to his helpers and pupils. This *Triumph* is characteristic of a style which displays a singular amalgamation of renaissance style with decorative and Gothic form. This conflict is to be found in the greater number of Dürer's drawings. Two pencil landscapes by the master of the *Melancholia,* placed side by side, betray his variability. The first is a minute inventory of the constituent elements of a site. The second shows a modern and quasi-impressionistic view of the world.

The paintings in this exhibition are all school pieces of secondary value. The Louvre has lent its famous tapestries of the *Chasses de Maximilian,* which were woven in Brussels in about 1530 from cartoons by the Flemish master Van Orley. Other tapestries, woven after the frescoes of Primaticcio and Rosso in the Château de Fontainebleau, are from the collection belonging to the State of Austria.

The council of the National Museums has accepted the bequest of the collection of paintings, drawings and MSS., which belonged to M. Etienne Moreau-Nelaton, the eminent art historian and collector, who died recently. This collection includes works by Rembrandt, Delacroix, Manet, Claude Monet, Corot, Millet and Yongkind. We shall return to the subject later.

WALDEMAR GEORGE

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LETTERS

" THE FORGER AND THE DETECTIVE "

SIR,—I have read with considerable interest the controversy between you and Professor A. P. Laurie as to the infallibility of the scientist. May I give you my own personal experience relating to the question?

Some years ago a certain chemist, not perhaps unknown to Professor Laurie, asked me to look at a painting. I went to his hotel and saw a badly damaged old picture which, to judge by the original paint still remaining on the surface, must have been very beautiful. But on the body of the Virgin were splashes of crude colour wholly different in handling, age and harmony from that of the original painting. That was absolutely apparent. Yet the scientist declared that all the paint on the picture had been applied at the same period. He had tested the pigment and was quite sure of his diagnosis.

I enquired if he knew anything about anatomy or art—draughtsmanship. He admitted his weakness in this respect.

" But surely," I continued, " you know enough about the human figure to see that the body of the Virgin is absurdly deformed; that the comparatively new paint does not follow the graceful outlines indented in the gesso ground, as was the custom of Botticelli and others? "

" I see it now," he said, and added, " that's where I fail; I wish you would assist me in my work of detection."

I refused, as I had done before that time, and have done since then.

Yours faithfully,

JAMES GREIG

[*This correspondence is now closed.*—EDITOR.]

A DRAWING BY ALTDORFER

SIR,—In THE BURLINGTON MAGAZINE for March, 1926 (p. 140), Mr. Campbell Dodgson published a drawing by Altdorfer in the British Museum, dated 1513, the subject of which he remarked was rather obscure, but for which he suggested the title *Pyramus and Thisbe*. He mentioned also another version of the same composition at Carlsruhe, which was exhibited at Zurich in 1924 under the title *Held und Jungfrau*.

The proper title for this drawing is surely *Samson and Delilah*. As in his little engraving (Bartsch 3), which must be dated several years later than the drawing, Altdorfer has chosen to illustrate the story at the point when Delilah is preparing (but has not yet begun) to shear the hair of the sleeping warrior. In the engraving she lays one hand across his brow, just as she does here; and here, though the scissors are not visible, the subject is further indicated by the introduction of the Philistines, ambushed in the background.

Mr. A. E. Popham has pointed out to me an interesting parallel to the general treatment in Lucas van Leyden's early engraving of the same subject (Bartsch 25). One may also compare Lucas's woodcut (Bartsch 6). In both these there is a noticeably similar arrangement of the shield and halberd lying at Samson's side. Both the prints may be dated earlier than the drawing; it is possible that Altdorfer is here echoing the Flemish Master.

The scene for this subject was frequently laid out of doors; among German works of the period I may cite other instances in woodcuts by Burgkmair and Peter Flötner, and in an engraving by Iörg Pencz.

The British Museum drawing lacks decision in places, especially about the left arm of Delilah (which at first sight might appear to be bent at the elbow across Samson's chest), and the left forearm and hand of Samson. It would be interesting to compare the Carlsruhe version at these points.

Yours faithfully,

JAMES BYAM SHAW

" ISLAMIC POTTERY "

SIR,—I regret that I did not notice that Dr. Butler's two-line footnote to a passage about thirteenth and fourteenth-century pottery included a reference to the page where Mr. Le Strange, in his "Eastern Caliphate" quotes a nearly contemporary allusion to the ninth-century " golden tiles," which I pointed out. But as neither Dr. Butler's footnote nor his text at this or any other point contains any actual reference to this ninth-century work at Nishapur, I feel that his readers may well be excused if they assume that the allusion has been overlooked. And since the question of the provenance of ninth-century lustred wares lies at the heart of Dr. Butler's subject it is a pity that he should not have included some discussion of the subject, and of Mr. Le Strange's correction, only now quoted by him.

Dr. Butler admits having described as lustred a piece of pottery that is merely iridescent from decay. In the discussion of early lustre it is all-important to make this distinction, and I fear that the two effects have often been confused not only by Dr. Butler.

Yours faithfully,

W. B. HONEY

" TWO UNPUBLISHED DRAWINGS BY TINTORETTO "

SIR,—May I speak frankly? I disagree in many points with the article of Herr Luitpold Dussler in THE BURLINGTON MAGAZINE for July. The drawing at Bayonne is all right, but he tells us nothing new about the master. For we knew a large number of Tintoretto's studies after the same group by Michelangelo. All these studies are mentioned and discussed in a book, certainly unknown to Herr Dussler, as I must believe. I say so because he does not refer to it, though by a strange coincidence he says just the same thing as does the author of the book I have in mind.

The other drawing, a clumsy and ugly study after a nude, in the collection of Herr Frits Lugt, shows all the defects of Tintoretto's son Domenico as a very inferior draughtsman.

Yours faithfully,

D. v. HADELN

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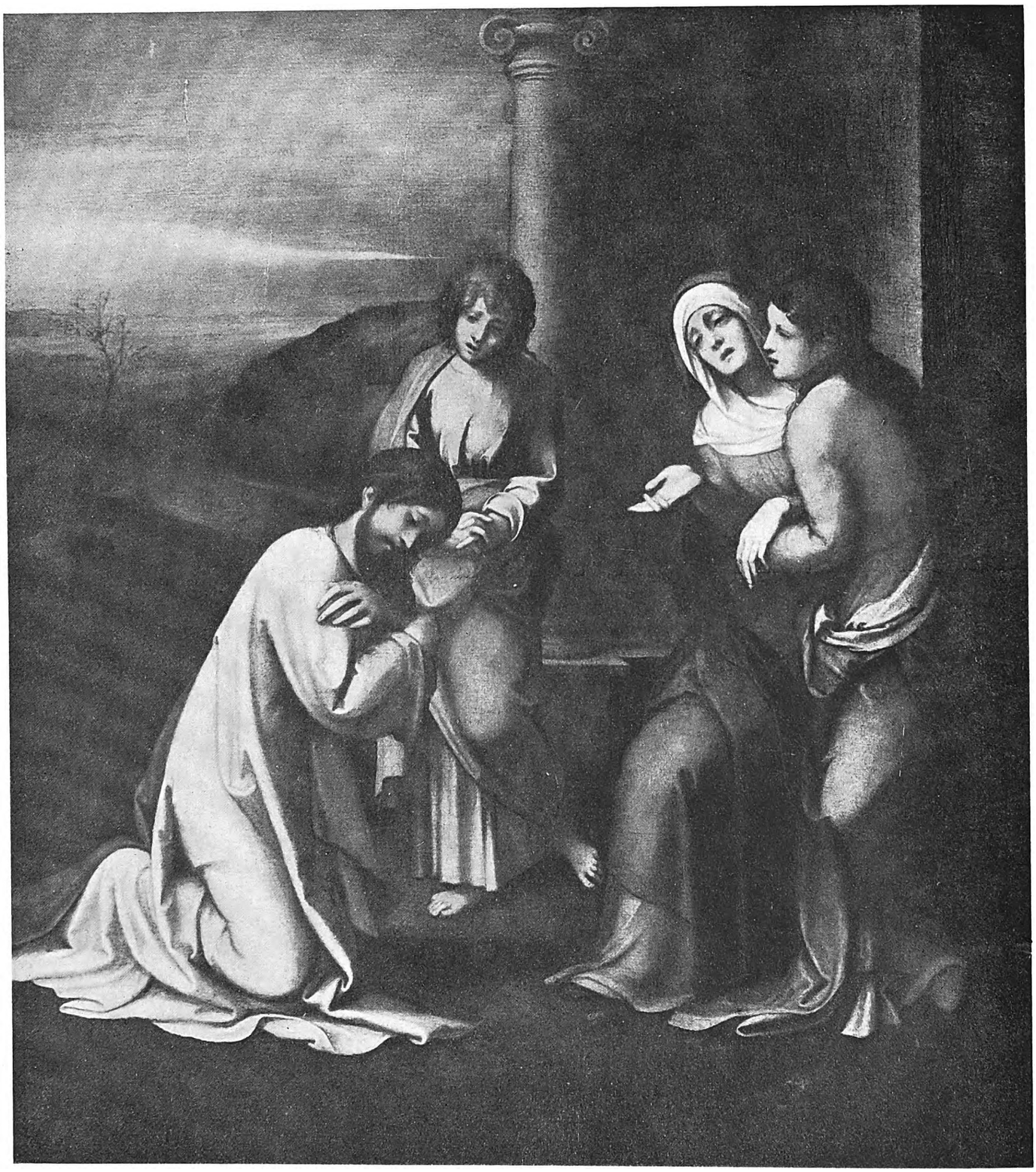

Christ taking leave of His Mother, by Correggio. Canvas, 86.67 by 76.51 cm. (National Gallery)

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EDITORIAL : *Why a Royal Commission?*

LOOKING widely at the terms of reference of that unimpressive body, sonorously dubbed the Royal Commission on Museums and Galleries, one feels oneself unmistakably in contact with a type of stupid interference from which it seems to become increasingly difficult for our great Gallery and Museum system to free itself. The naïvety of some of the terms surpasses anything previously encountered. Let us examine the main points of which the document consists :—

The Commission is asked, in the first place, to discover how much faster these institutions propose to "grow" in the next fifty years than they have "grown" in the past fifty, and how much more this is going to cost. The object of this clause is, of course, to promote a scare, a scandal, and a sham fight. The question asked is unfair and insincere. It implies that the director of a museum is like a building contractor and can foresee to a penny what a given job is going to cost. He is being asked to do something outside his province as a director and beyond his power as a human being. What would have been the use of asking the director, say, of the Tate Gallery even fifteen (not to mention fifty) years ago to what extent and how the institution would be grown up by the year 1927? The document gabbles here and there about foreign museums. What man or god could have foretold in 1877 the present development of an institution like the Kaiser Friedrich Museum? The idea seems to be that our directors should not only direct but prophesy with something of the accuracy of astronomers. But it is simply silly to suppose that the director of the National Gallery (to go no further afield) can foretell the conditions prevailing at Trafalgar Square in 1977. And if he cannot tell, how can a commission of amateurs? The question is idle, misleading, and pernicious, and it ought not to have been asked. We trust that every director will reply in four words : "I do not know."

Next comes that sickly, fruitless perennial —How, in view of the financial position of the country, can expenditure be limited without crippling educational and general usefulness, and, "in particular," whether there ought not to be still more pay-days. It is a dream. You cannot make it a reality without the process of crippling. The thing has been made clear again and again, as a competent commission would have known. The more closely the pay-day system is examined, the more of an abomination it becomes. Is the abortive Economy Bill (see THE BURLINGTON MAGAZINE, August, 1922) already forgotten, proposing as it did that there should be payment for admission to the British Museum? We can but repeat ourselves and say :

> To argue in post-war England about the value of education appears for the moment to be a waste of time. One would have thought, however, that the case of the impecunious scholar would have appealed even to the politicians. He has given so much unrewarded time and labour to the community, has been hit so terribly by these latter-day calamities, has exercised for so many years a right of entry to the British Museum, and can spare so paltry a sum towards the replenishment of his country's Treasury, that one cannot but feel that our ingenious "economists" might, in mere shame, have let him alone. We need not remind our readers, some of whom are or have been impecunious scholars, that for all such, continual visiting and re-visiting of the British Museum is essential.

If these paragraphs smell of propaganda, the next one reeks of it, expressive as it is of a wish to discourage expansion in spite of congestion, and, as a substitute, to sell or otherwise dispose of such exhibits as appear to the Commissioners to be superfluous. What these gentry do not seem to realize here is that much of what was thought by the last generation to the superfluous is believed by us to be important, and that what we to-day feel to be superfluous may not seem so to-morrow. Only a short time ago Rembrandt's drawings could be picked up for a trifle, Raphael was demodé, and early Chinese art at a discount. We warn the Commission that its fingers will be burned if it so much as touches on this knotty problem.

It is next suggested that the British Museum Library should not acquire all publications. This is without our province, but we think it likely that our remarks in the preceding paragraph apply here as well.

Next it is proposed to consider whether a central body (and here it is that the members may be expected to sit up and take notice) should forthwith be appointed to supervise the museums enumerated in the preamble. The proposal is pathetic in its insolence. What single brain, much less committee, is capable of dealing with the old master problems at Trafalgar Square, the specimens at the Geological Museum, the stuffed creatures, the astronomical instruments, and the Chippendale chairs at South Kensington, the modernist paintings at Millbank, the tulips at Kew, and the continent of treasures at Bloomsbury. O, Commission of Commissions!

Next we are to consider whether the terms of

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benefactors' bequests hamper the most suitable arrangement of specimens. This presumably alludes to the well-known fact that benefactors sometimes stipulate that their collections, if accepted, must be kept intact and exhibited *en bloc*. The practice is notoriously inconvenient. Of course, an Act could be passed permitting directors to distribute collections as they pleased after a given date, but it would be fatal to restrict the directors' power of accepting a desirable collection in spite of that or any other inconvenient condition. Therefore, when we are asked "whether it would be expedient to take steps with a view to a modification of the terms of such bequests," we should say, certainly not. But an intelligent investigation of this problem is undoubtedly due, though it may well be that the further education of public opinion would bring about reform where an Act of Parliament would defeat its own purpose.

Those who framed the questions discussed above seem to suffer from at least four delusions. They appear to fail to realize that our London museums at any rate are the greatest in the world, instead of being, as the tone of the document unmistakably suggests, anachronisms, if not public nuisances. There is nothing abroad to approach in scope the collections housed in the British and South Kensington Museums. And when the foreign gallery directors came to London to join in the centenary celebrations, not one but many frankly declared the National Gallery to be the finest collection of pictures in the world. Secondly, they do not seem to be aware that they are probably the most ably managed. Only let the Commissioners examine as seriously as is threatened the museums of any foreign country whatsoever, and then tell us honestly whether they have found a piece of organization as sound or a hive of learning as busy and as useful as the Victoria and Albert Museum. Thirdly, they do not appear to be aware of a circumstance that must sooner or later be recognized, viz., that wherever taste is concerned a committee is less dependable than an individual. Our museums are already committee-ridden; we shall not meekly consent to another and more dangerously powerful one than ever. Fourthly, they are blind to the fact that "the financial condition of the country" will not, in view of the scale of national expenditure, be materially affected by any further economies within our museum system. It is as if we advised a millionaire, some of whose shares had fallen in value, that he could not afford to educate his child.

Finally, we should like to add a ninth paragraph to the terms of reference, in which the Commission would be asked to investigate and report on the value of the *public's* contribution, in the form of gifts, entrance fees, etc., to the museums and galleries. And we should like to add to paragraph 4 the advice that if the Commission is to look abroad, America should not be forgotten. The real problem is how are our impoverished but magnificently efficient museums to be enriched so as to compete on the market with a dozen young American museums each enjoying the interest on many millions sterling. It is intolerable that the Government should go out of its way to intensify the struggle for existence forced upon our museums by the present redistribution of national wealth.

RECENT ACQUISITIONS AT TRAFALGAR SQUARE

BY SIR CHARLES HOLMES

I REGRET that official business and want of time have prevented me from contributing, in response to the Editor's invitation, more than these brief and casual notes on the nation's pictorial harvest* during the summer. Some great sales and some great prices have marked the season which is just over. If many pictures which we have been accustomed to think of as part of our artistic heritage have changed hands, and are destined inevitably to pass from our midst and cross the Atlantic, two or three notable gifts have made the time memorable for the National Gallery.

The dispersion of the famous Holford collections at Dorchester House and Westonbirt had become inevitable. But before the Italian part of the collections was exhibited at Christie's the artistic taste and enterprise of Mr. R. S. Holford and Sir George Holford were commemorated by a gift to the nation from nine members of their family, in the form of the well-known portrait of *Lord De La Warr*, generally attributed to Gwillim Stretes [PLATE III, B], and counting among the most striking relics of Tudor painting in England.

* School of Holbein: *Lord De la Warr*. Oil on oak, 52⅞ ins. × 31 ins. Holford Collection. Presented in memory of R. S. and Sir G. L. Holford by nine members of their family. Correggio: *Christ Taking Leave of His Mother*. Oil on canvas, 34⅛ ins. × 30⅛ ins. Benson Collection. Presented by Sir Joseph Duveen. Lorenzo Lotto: *Lucrezia*. Oil on canvas, 38 ins. × 43½ ins. Holford Collection. Purchased, with aid of a gift from the National Art Collections Fund and the Benson family. Philips Koninck: *Landscape in Gelderland*. Oil on canvas, 40 ins. × 58 ins. Northbrook Collection. F. H. Drouais: *Joseph de Rigaud, Comte de Vaudreuil*. Oil on canvas, 88½ ins. × 63¼ ins. Presented by Barons Emile d'Erlanger, Frederic d'Erlanger, and Rodolphe d'Erlanger. R. P. Bonington: *Mountain Landscape*. Oil on paper on panel, 10⅛ ins. × 13⅛ ins. Presented by Lord Ivor Churchill.

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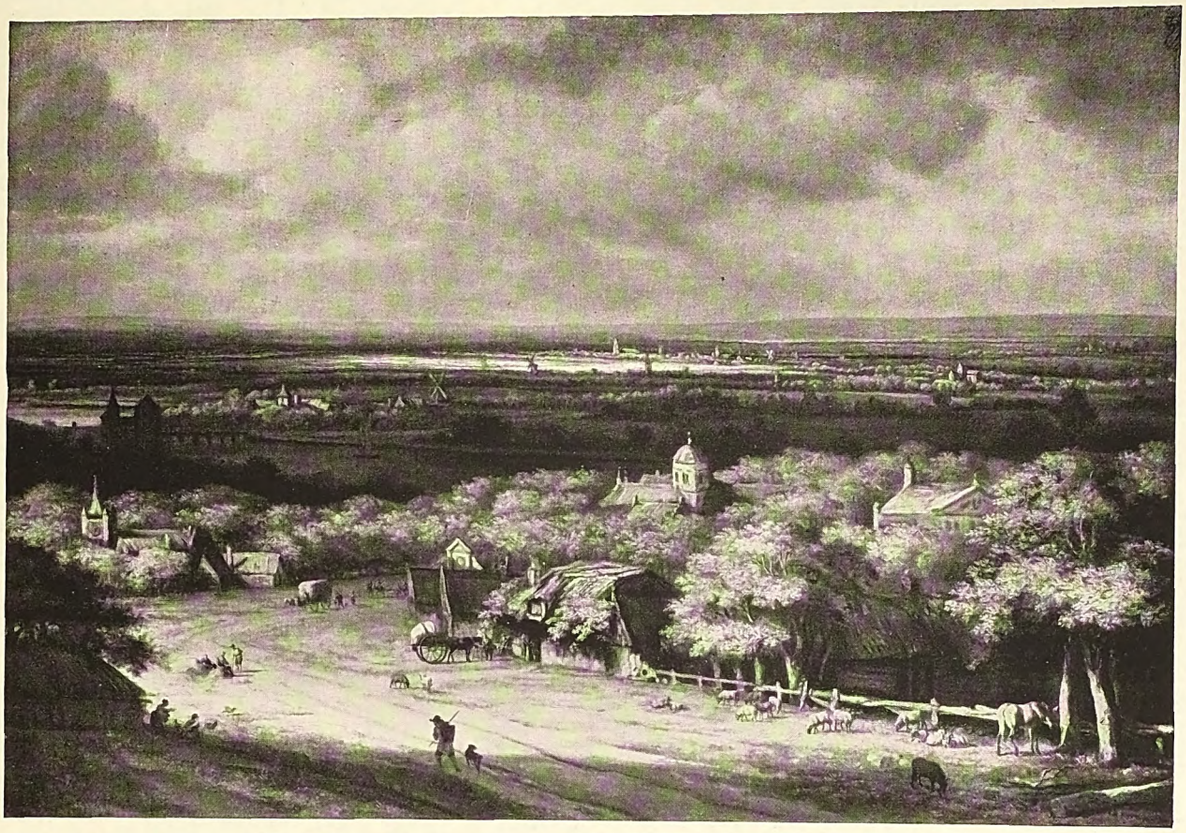

A—Landscape in Gelderland, by Philips Koninck. Canvas, 1.02 by 1.47 m. (National Gallery)

B—Lucrezia, by Lorenzo Lotto. Canvas, .96 by 1.00 m. (National Gallery)

Plate II. Recent Acquisitions at Trafalgar Square.

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A—Joseph de Rigaud, Comte de Vaudreuil, by F. H. Drouais. Canvas, 2.25 by 1.60 m. (National Gallery)

B—Lord De la Warr; School of Holbein. Panel, 1.33 by .78 m. (National Gallery)

Plate III. Recent Acquisitions at Trafalgar Square

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The picture does undoubtedly resemble both in spirit and in style, though not, of course, in tone and colour, the vivid portrait of the *Earl of Surrey* at Hampton Court, and on that resemblance the attribution to Stretes is founded. But the connexion with Stretes of the Hampton Court picture is itself uncertain, so that it would be unwise, in the present state of our knowledge, to label either portrait with a definite name. That of the versatile Gerlach Flicke has been suggested by Mr. Lionel Cust as an alternative to Stretes, and here we have definite grounds for comparison in the shape of signed and dated pictures. Certain resemblances are evident, notably in the painting of the slashed openings and folds of the 1550-1560 costume. But Flicke's treatment of the face and hands appears to me more dry and stiff than that of the *Lord De La Warr*. His hands and face indeed incline to the opposite fault, and are rather soft and shapeless, compared with the work of any of the greater men. At the moment this failing is made perhaps unduly prominent at Trafalgar Square, for *Lord De La Warr* hangs close to a *Sir Thomas Gresham*, of 1644, painted in the School of Holbein, and deposited as a temporary loan. The head of this portrait in modelling and temper is worthy of Holbein himself: the treatment of the remainder, schematic and relatively stiff, makes a strong contrast to the spirit of swagger of *Lord De La Warr*. This spirit, this vigorous humanity, and perhaps the very technical inequalities, seems to me to have a character essentially different from that of the well-trained but mechanical artists from the Continent who supplied most of the needs of the Tudor Court. I should like to think that the painter was English, a native successor to the unknown who painted that other bluff gentleman, *Charles Brandon, Duke of Suffolk*, in the National Portrait Gallery. And from *Charles Brandon* the type goes back to those formidable *English Kings* in the possession of the Society of Antiquaries, who, when Royal Commissions or other benefactors give us room to illustrate the earlier history of the English School, ought to find a place at Trafalgar Square.

The Holford collections were large, and did not consist wholly of masterpieces. The collection of Mr. R. H. Benson, recently on exhibition at Manchester, was famous not for its size, but for its singular perfection. In no private collection in England was the general level of excellence so uniform. The news that it had been sold *en bloc* would have been almost a national disaster, had it not been accompanied by an offer from the purchaser, Sir Joseph Duveen, to present to the National Gallery any picture which the Trustees might select. Sir Joseph's own suggestion was that the Gallery should take what was perhaps the gem of the whole collection—and certainly the work which was most precious from the market standpoint—the famous *Christ Taking Leave of His Mother* [FRONTISPIECE], by Correggio.

To make a choice from a collection containing so many fine pictures was by no means easy. The charming *Circe*, by Dosso Dossi, the *Madonna* by Antonello da Messina, the Ghirlandajo portrait, the large and richly-coloured *Santa Conversazione* by Palma Vecchio, the panels by Duccio, and many another of Mr. Benson's pictures, would have been welcome additions to the National Gallery. But the Correggio was an exceptional painting, even in the achievement of one of the very greatest masters of the Italian Renaissance, and in selecting it the Trustees not only paid a tribute to the donor's taste and generosity, but obtained one of the few pictures still existing in private hands which have an incontestable right to a place in Room XXIX at Trafalgar Square with Michelangelo and Raphael.

Possibly because it has been very seldom seen in public, the Correggio has rarely received full justice from its critics. Though all have admired its extraordinary depth of feeling and romantic charm, they are apt to speak of it with a certain vagueness, as if its interest were historical rather than artistic, or as if it were so damaged and repainted as to be merely a shadow of some former self. Face to face with the canvas, in practically perfect condition for a painting four centuries old, glowing with colour, and amazingly strong in tone, we may wonder that it was not long ago recognized as having a place in Correggio's work corresponding to that which our *Noli me Tangere* holds in the work of Titian. And the correspondence is close in another way—for both works date from the same period and perhaps from the very same year, 1514. It was a charmed epoch, when the fervent faith of the Middle Ages lingered on, interpreted with a novel freedom and vigour by these pioneers of oil painting, tinged with Giorgionesque romance, and though destined to perish in a few years at the hands of fashionable Paganism, still a genuine faith.

Indeed, our colder age may think the feeling in the Correggio to be a trifle overcharged, the expressions over-suave, the pathos too sentimental, just as in the *Noli Me Tangere*, the rhythms may appear to suggest no grave divine mystery but a superbly staged tableau-vivant. If we are to judge such masterpieces fairly, we must accept the Christianity of a Titian and a Correggio just as we accept their Paganism. Let us admit that Correggio's attitude to humanity is more suave, more sugary even,

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than some people quite like. But how the man can design and colour and paint! How superbly he groups these swaying, half-swooning figures, and then brings them back to stability with the upright column, the niche, and the gleam of level light cutting sword-like through the cloud over the Lake of Galilee in the distance. The slender tree that rises on the left helps to complete the quadrilateral. Those who are interested in the development of Correggio, a theme too complex for the present occasion, will doubtless have observed that the figures of the Virgin and the attendant Mary were obviously inspired by Costa's *S. Anne and the Virgin*, in the Brivio Collection at Milan. (Venturi, Storia dell' Arte, VII, Pt. III, p. 803.) In the head of the Virgin we note a survival of that influence from Mantegna which in the work of Correggio's early life so often blends rather quaintly with the artist's natural smooth and flattering temper. The influence, whether direct or indirect, from the frescoes of Michelangelo and Raphael, which followed, was assimilated so much more completely that it becomes part of the man himself, and Correggio's great frescoes at Parma are creations no less personal than the Sistine ceiling and the Stanze. Of these extraordinary developments our picture gives no hint. It is a masterpiece of another kind.

Few can fail to be impressed by the singular intensity of the colouring. A lover of the Dutch School will recognize passages which anticipate Rembrandt and Vermeer; a Frenchman might recognize a veritable ancestor of Delacroix. The colour scheme is too strong and too subtle for easy analysis: no less intense and subtle is the tone of the picture. In this respect Rembrandt once more comes to mind. Rembrandt's forms incline to be square and angular, Correggio's to be rounded. The one sought for character, the other for grace and colour, but their attitude towards design is the same. So solid is Correggio's modelling, so superbly rendered are the recessions, that we see at once how great an innovator he must have seemed in his day. All the painting previously done in Italy looks by comparison like tinted drawing. We are so accustomed to think of Correggio's art as characterized chiefly by sweetness that we are apt to overlook the extraordinary strength which he could also exert. The domes of S. Giovanni Evangelista and the Duomo at Parma are overwhelming testimony. On a smaller scale I remember nothing in which this power, this intensity of tone and colour, is more conspicuous than in the painting which the nation owes to Sir Joseph Duveen.

The references to the history and criticism of this picture being summarized in Mr. Benson's catalogue of his collection, I have not attempted to comment upon them in these hasty notes. For the same reason I need not speak in detail of the past history of Lotto's *Lucrezia* [PLATE II, B], recently purchased at the Holford sale. The sale catalogue supplies the necessary information. But the purchase of the picture deserves a short note. The sum which the Trustees could contribute towards it was moderate, even when augmented by a handsome donation from the National Art-Collections Fund. Then, at the eleventh hour, the members of the Benson family, by a most generous contribution, enabled the Secretary of the Fund to secure the picture for the Gallery.

Owing to the necessity of dealing with one or two small blisters and blemishes, the picture could not be exhibited at once, but those who have now seen it at Trafalgar Square will feel that Lotto here, for once, comes near to being one of the greater men of the Venetian School. Of the heights to which he can occasionally rise as a painter of portraits we have evidence in our famous *Protonotary Apostolic Giuliano*. The *Andrea Odoni* at Hampton Court is an equally favourable example of his accomplishment, though less profound in characterization. The portrait in the Brera of an old bearded man holding his gloves is perhaps Lotto's finest achievement in portraiture. Yet even here we are conscious that we have to do with a minor master at his very best; not with one of the giants.

Lucrezia is conceived in a different mood. There is always in Lotto a tendency to be what we term a problem painter. When he is not actually compelled by the terms of a commission to work on conventional themes and conventional lines, he experiments with the ambiguous, where others would seek to record some ascertained truth. Of this temperamental bent the *Lucrezia* is an attractive and conspicuous example. Conceived on the scale in which Titian, Palma, and Paris Bordone had worked out some of their most typical designs, it will in point of general planning and colour hold its own not unworthily beside them. Only in the painting of details, such as the feeble hands, do we discover the second-rate craftsman. But with the public this handsome and richly-dressed lady is sure to have abiding popularity, for there is just that little uncertainty about her which entices us all to the mysteries of a detective story. Is our *Lucrezia* the portrait of a lady with a past? And if so, what past? Or is she merely that disappointing thing, an allegory—a creation of the painter's fancy? The solution, of course, does not really matter. What matters is that with this picture and with our *Protonotary* we have Lotto at his best in two

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quite typical phases. A drawing in Mr. Henry Oppenheimer's collection possibly represents the same model more intimately, and, I think, rather more attractively than the idealized version in the picture.

Writing under some pressure, I cannot give more than a few words to the *Landscape in Gelderland* [PLATE II, A], by Philips Koninck, which was purchased by the Trustees from Lord Northbrook, shortly before the acquisition of the pictures from the Holford and Benson Collections. Although it has not quite the Rembrandtesque gravity of the great landscape which passed on the death of Lady Wantage into the collection of Lord Crawford, it is still so near to Rembrandt in spirit as to represent not inadequately that master's profound sense of the space and solemnity which a bird's-eye prospect of the plains of Holland can convey, on days when across them sullen clouds are drifting, through which the sunlight makes a fitful show. In our picture the dramatic force of the burst of light in the foreground is truly Rembrandtesque: in the recession of the ranks of cloud over the distance, we note a feeling for three-dimensional form worthy of Ruysdael at his best. The example of Philips Koninck which we already possessed (No. 836), though grand in its way, was somewhat vague and cold. The Northbrook picture seems an earlier work, much nearer to Rembrandt, and with no small measure of that master's force and intensity. Indeed, some student of Rembrandt's topography may possibly identify in the cottage and domed building in the foreground places which the master himself has drawn. The Northbrook catalogue states that the figures in the picture are by Adriaen Van de Velde. Without proof positive this statement is not easy to accept. Their style and workmanship are for all practical purposes identical with those of our other landscape, and in neither case is any direct connexion with Van de Velde discernible.

Lastly, we owe a debt of gratitude to the Barons Emile, Frederic and Rodolphe d'Erlanger for the gift of the full-length portrait of *Joseph de Rigaud, Comte de Vaudreuil* [PLATE III, A]. No section of the National Gallery is relatively more inadequate than that which purports to represent eighteenth-century France. And in no section has the problem of recruiting proved more difficult. The average work of the period may satisfy the standard of an ordinary drawing-room: at Trafalgar Square it is conspicuously outclassed. And on the relatively rare occasions when fine examples have come into the market, the price has been more than the nation could afford. The gift of this portrait helps the Gallery just where help was most needed, as a glance at the French Room (No. XXI) will show. Drouais is not always or usually one of the painters of the time to whom the moderns attach importance. But in the case of this portrait he has not only found a striking and original pose for his subject, but has painted it with a plain sincerity and accomplishment which in later years he too often forgot. It is dated (twice) 1758, the year in which Drouais was received as an Academician, at the age of thirty-one, and just before that period of activity as painter to the king, which brought out the superficial side of his nature. A charming little landscape study by Bonington, the gift of Lord Ivor Churchill, completes the tale of recent donations. A fine portrait by Lawrence has also been acquired, but at the time of writing it is not available either for exhibition or for comment. I have said enough, however, to show that in no single season of recent years has the Gallery received notable additions from so many different sources.

THE PREDELLA OF FRANCIA'S FELICINI MADONNA BY DETLEV BARON VON HADELN

WHEN looking over the small but choice collection of Italian, German and Dutch pictures belonging to Mr. Albert Keller, of New York, my attention was arrested by a painting of the *Baptism of Christ,* by Francesco Francia [PLATE A].

The high quality of the little picture[1] enticed me to track down its provenance. The pedigree furnished by its owner goes back only to the last century. Waagen[2] describes the picture as in the possession of the Rt. Hon. Henry Labouchere at Stoke, near Windsor, its previous owner having been William Coningham. Waagen's short comment is certainly very much to the point: "A real gem of the master." Against this the criticism of Crowe and Cavalcaselle[3] is astonishingly unfavourable: "The hand of an assistant is seen in the execution." To this judgment we shall return later.

It was clear from the outset that the charming little picture must once have formed part of the predella of an altar-piece. This is indicated not

[1] Panel, 29.2 by 54.6 cm.
[2] "Treasures of Art in Great Britain." Vol. II, p. 419-20.
[3] Crowe and Cavalcaselle. Ed. Borenius. "A History of Painting in North Italy." Vol. II, p. 284.

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only by the shape but also by the half-columns on each side. These half-columns which, together with the half-columns of neighbouring pictures, made complete columns, appear frequently on predelle as divisions between the single episodes making up the narrative content. Further, it was clear that this part of a predella, depicting the *Baptism of Christ,* must belong to an altar-piece on which John the Baptist appears.

My further researches would hardly have led to a decisive result if I had not come upon another piece of the same predella. I mean by this the *Birth of Christ* in the Glasgow Gallery [PLATE B]. This picture is of exactly the same height[4], a point of importance in establishing a relation. It is carried out in the same minutely painted style; and it is finished at the sides with the same half-columns with Corinthian capitals. Art historians are agreed that the Glasgow picture is a very early work by Francia.[5] But it is remarkable that there is nowhere any effort to establish a relationship with an altar-piece by the master. This is now an easier task, since we have established the two pictures in New York and Glasgow as parts of the same predella, and since their style shows that they can only belong to the earlier altar pictures by Francia. A note by Francia's biographer, Calvi, carries us further.[6] It states that the altar-piece ordered by Bartolommeo Felicini for the Misericordia Church in Bologna, a *Madonna Enthroned,* with St. John the Baptist and other saints, had originally a predella with the following scenes, the *Birth of Christ,* the *Baptism of Christ,* and the *Stigmatization of St. Francis.* We see that the subjects of the pictures in Glasgow and New York correspond with Calvi's statement. The stylistic indications harmonize with it. For, just as the predella pictures are early works, so also is the altar-piece, now in the Bologna Pinacoteca. It bears the date 1494. Finally, the proportions correspond. The *Nativity,* which depicts the Madonna, undoubtedly was in the centre. It is about an inch smaller than the *Baptism of Christ,* while the two pictures are exactly the same height. The slight difference in breadth is easily accounted for when we observe that the Madonna's throne in the altar picture occupies rather less space than the groups of saints on either side. We must assume that the lost *Stigmatization of St. Francis* was the same breadth as the *Baptism of Christ.* This gives a total breadth of 1.61 m. (54.6 cm. by 2, and 52 cm.). The Catalogue of Bologna Pinacoteca (1899) gives the breadth of the Felicini *Madonna* as 1.62 m. From this we can assume that the pictures in Glasgow and New York, together with a lost *Stigmatization of St. Francis,* once formed the predella of the Felicini *Madonna,* painted in 1494.

We referred above to the astonishing judgment of Crowe and Cavalcaselle on the *Baptism of Christ,* now in the possession of Mr. Albert Keller, of New York. It is astonishing because it is incomprehensible why the precious, minute and careful technique of the picture should be attributed to an assistant. When, however, we know that the little picture once formed part of Francia's earliest altar-piece, this assumption loses the last vestige of plausibility.

[4] Height, 29.2 cm.; width, 52 cm.

[5] Berenson, "North Italian Painters of the Renaissance" (1907), p. 221. Borenius, Crowe and Cavalcaselli, O.C. II, p. 271. A. Venturi, "Storia dell' Arte Italiana," VII, Part III, p. 860.

[6] A. Calvi. "Memorie della vita e delle opere di Francesco Raibolini detto il Francia." Bologna, 1812, p. 15.

AN UNPUBLISHED VAN DYCK PORTRAIT

BY A. C. BANG

IN his Antwerp period (1627-32) van Dyck painted—and had engraved and selected for his "Iconographie"—several of his artist friends, of whom Karel van Mallory, the designer and engraver at Antwerp (1571-1635(?)), is one of the best known. These portraits of his friends are often found in several versions, as is the portrait of Mallory. Given in the order quoted, the versions are known as being in the possession of the Earl Cowper, Panshanger; the Old Pinakothek, Munich; the Duke of Bedford, Woburn Abbey; Lord Sackville, Knole; and Baron von Liphart-Rathshoff, Dorpat.

According to current theory, the Munich version is the original; but the object of this article is to demonstrate that that is incorrect, and that the original is the Panshanger version. The two versions referred to are reproduced on the accompanying PLATE.

The portrait of Karel van Mallory is, undoubtedly, one of the pre-eminent canvases van Dyck executed in his Antwerp period. It is, therefore, not surprising to find that van Dyck had it in his own collection, that he took it with him to London, and that it was in his studio at his death in 1641, when, with several other of his most-esteemed works, including a sketch for the Mallory portrait, it was sold by his widow to Sir Peter Lely.[1] It is, of course, most probable that van Dyck himself retained the original portrait of Mallory, and that he, in the contingency, had copies for distribution painted

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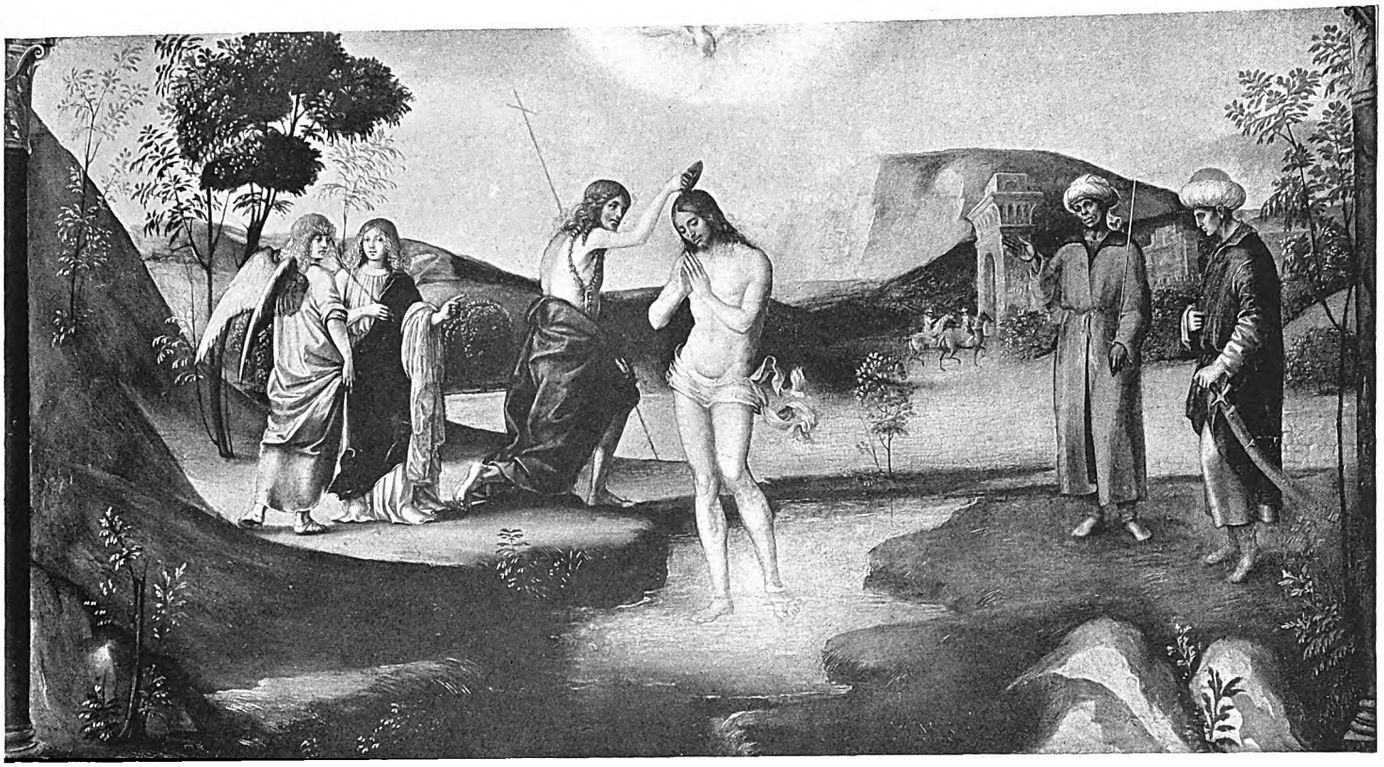

A—Baptism of Christ, here identified as by Francesco Francia. Panel, 29.2 by 54.6 cm. (Mr. Albert Keller, New York.)

B—Birth of Christ, by Francesco Francia. Panel, 29.2 by 52 cm. (Glasgow Gallery.)

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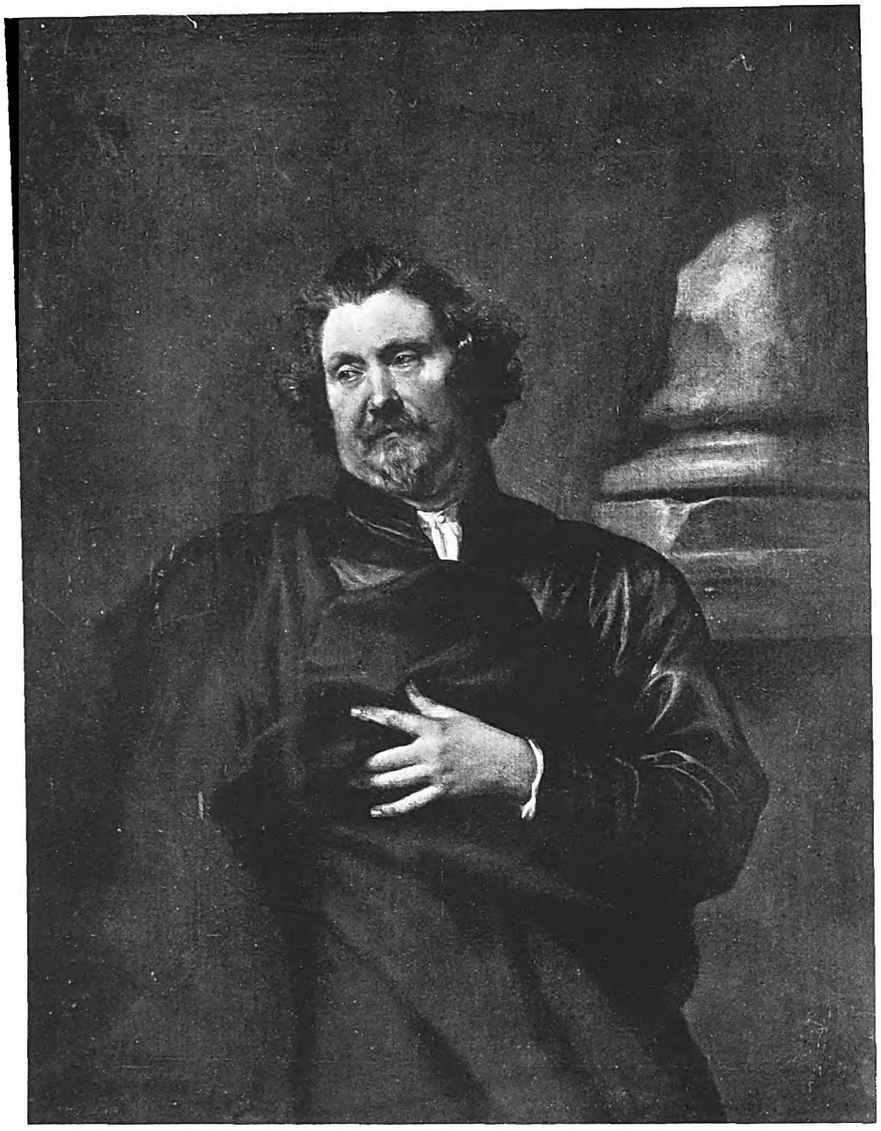
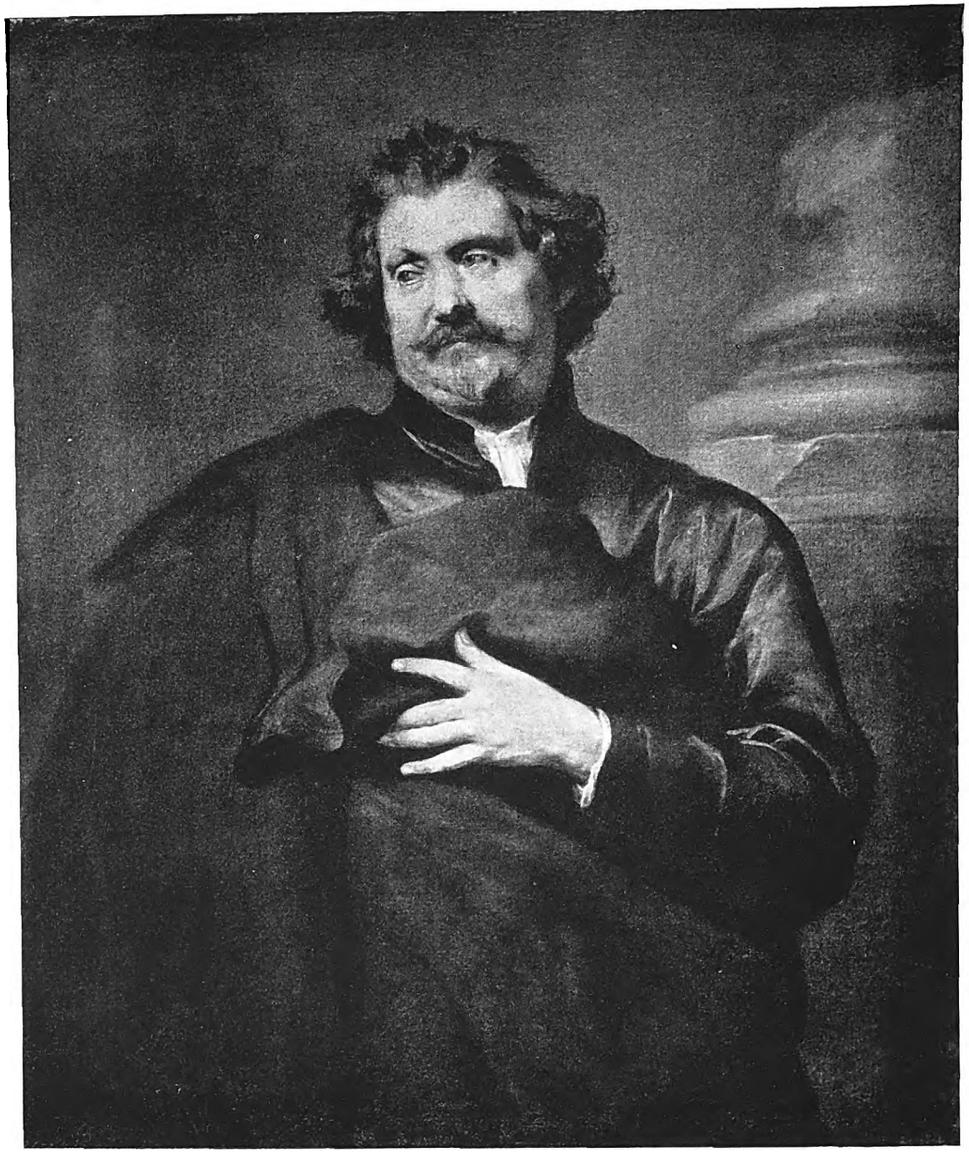


A—Karel van Mallory, here identified as the original version by Van Dyck. Canvas, 1.21 by 0.91 m. (Earl Cowper, Panshanger)



B—Karel van Mallory, by Van Dyck. Canvas, 1.02 by 0.80 m. (Alte Pinakothek, Munich)

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in his studio, with the assistance of his pupils. But even the fact that this picture was in the possession of Sir Peter Lely is sufficient to lead one to the strong presumption that it must be the original. Having an intimate knowledge of, and admiration for, the work of the master, and being his pupil in van Dyck's last year of life, Lely must have known the history of the picture, and there is little likelihood, therefore, that he would have purchased a repetition of the portrait.

In Vertue's catalogue[2] of the sale of Lely's effects, the Mallory portrait is mentioned as one of van Dyck's "best pieces," having been purchased at the sale by Alexander Browne, who (as I am informed by Mr. Lionel Cust, to whom I am otherwise much indebted) in 1686 sold it to Anthony Grey, tenth Earl of Kent, in whose family it remained for nearly 250 years.

In Smith's "Catalogue Raisonné,"[3] the first modern, and, in its time, the most important book on van Dyck's works—the following expression of opinion is given regarding the Mallory picture:

> 529. Portrait of Charles Mallery, a gentleman about 60 years of age, with dark hair inclining to grey, mustacheous, and a small tuft of beard. The face is seen in a front view, with the head inclining to the right, the body is enveloped in a dark mantle, without either a ruff or frill round the neck, the left hand is placed in front, holding the mantle. 3 ft. 6 ins. by 2 ft. 9 ins.—C. Engraved by Vorsterman.[4] A head of this person is also engraved anonymously.[5] This picture was painted previously to the artist's arrival in England, and consequently possesses more power and richness of colour than most of his English productions, now in the collection of the Countess de Grey. The above portrait was bought at the sale of Sir Peter Lely's effects in 1680, for £41,[6] now worth 250 gns. A duplicate of the preceding, with variations, is in the Munich Gallery. The print by Vorsterman was taken from a picture, painted "en grisaille," now in the collection of the Duke of Buccleuch.

Shortly after the publication of Smith's book in 1831, the Mallory picture is again the subject for treatment in literature, as Dr. Waagen, during his visit to England in 1835, had an opportunity of seeing the collection of Earl de Grey, of which he writes:[7]

> Die Sammlung des Grafen de Grey konnte ich leider nicht mit der gehörigen Musse sehen, um Noten vor den Bildern selbst zu nehmen, denn sonst würde diese eine ausführlichere Beschreibung verdienen. Sie enthält eine Reihe von Porträten des van Dyck, mehrentheils ganze, lebensgrosse Figuren, woraus man diesen grossen Meister in seinen verschiedenen Epochen kennen lernen kann, ja von denen einige zu den gewähltesten Bildern von ihm gehören welche ich bisher gesehen, ein solches ist z. B. das Bildniss des Charles Mallery, halbe Figur, aus der niederländischen Epoche, von trefflichem Impasto und einem hellen, leuchtenden Ton.

This is the sole van Dyck picture in this famous collection mentioned by Waagen. During his visit to England in 1850-51, Waagen again visited the Earl de Grey's collection, but had no opportunity of seeing the portrait of Mallory and other portraits by van Dyck, as these were either at the family's country seat or in other rooms to which he had no access. All the same, Dr. Waagen mentions the Mallory picture from his memory of it in 1835.[8]

By the marriage of the daughter of the last Earl de Grey to the sixth Earl Cowper, the famous Grey collection passed into the possession of the Cowper family at Panshanger, and the portrait of Mallory was there esteemed both on account of its singular beauty and of its honourable history. Therefore when, in the year 1900, the seventh Earl Cowper was asked to loan some of his finest van Dyck pictures to the great exhibition of the master's works in the Royal Academy, it was as a matter of course that he selected the Mallory picture.[9]

Now let us turn to the Munich version. Its early history is very obscure. It is known, however, that at one time—but not when[10]—the picture was purchased by the Elector Max Emmanuel[11] (1679-1726), the founder of the great Munich gallery, and hung by him in Schleissheim Castle.[12]

Of this Lionel Cust states:

> When the great Munich gallery was founded by the Elector Max Emmanuel, the pictures considered to be of secondary importance were placed in one of the smaller palaces at

[1] Horace Walpole: "Anecdotes of Painting in England," London, 1763. Vol. iii, p. 19, and later editions by Dallaway and Wornum. W. Carpenter: "Pictorial Notices of Sir Anthony van Dyck," London, 1844; p.96. Mr. Lionel Cust has kindly informed me that—even according to his opinion—Lely acquired the Mallory portrait from the van Dyck collection.

[2] See Add. MS. 23,081 in the British Museum.

[3] Vol. iii, p. 148 (London, 1831).

[4] No. 89 of van Dyck's "Centum Icones."

[5] Perhaps by Alexander Browne.

[6] It may be added for purposes of comparison that the self-portrait by van Dyck, in an oval, was disposed of for £34 at the same auction.

[7] "Kunstwerke und Künstler in England," Berlin, 1837-38. Vol. ii, p. 199.

[8] "Treasures of Art in Great Britain," London, 1854-57. Vol. 2, p. 85.

[9] See Lionel Cust: "Anthony van Dyck. An Historical Study of his Life and Works." London, 1900; p. 222, No. 118. The size of the picture is here given as 48 ins. by 36 ins. It will be understood from a comparison of this size with that given by Vertue, Walpole and Smith, that in the previous century the picture must have been enlarged in length and breadth, probably with a view to matching a pendant picture. This enlargement can clearly be seen on the picture, and is even discernible on our plate.

[10] Confirmed by report from "Direktion der Bayer. Staatsgemäldesammlungen," per Prof. Mayer.

[11] Schleissheim Inventory. 1761.

[12] It appears in the inventory of 1748 for the first time.

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Schleissheim. Although I believe that modern criticism has rescued certain pictures from exile at Schleissheim, the fact that any picture was sent there proves that it was not regarded as one of the first quality. This would make it easier to set aside the Munich painting as not being quite up to the mark.

Somewhere between 1775 and 1799 the picture was transferred from Schleissheim to the gallery of the residence of Kurfürst Karl Theodor at Munich, most probably together with all the other paintings from Schleissheim which filled all the eight halls of the gallery when it was opened in 1779. Later, accompanied by the remaining pictures from the residence, the portrait was transferred to the old Pinakothek.

None the less, a generation after the transfer to Munich no general presumption had grown that this version was the original by van Dyck. Thus we can refer to Smith, who deals with the Munich version as a duplicate (1831), and Waagen, who, undoubtedly, considered the version in Earl de Grey's possession to be the original picture by van Dyck; and it goes without saying that, as the director of the Royal Picture Gallery in Berlin, he had seen the version in Munich prior to seeing the Grey version in the year 1835.

During the middle and towards the end of last century the original portrait of Mallory by van Dyck retires more and more into the background. Being in a private collection, it was seldom mentioned in the literature of the period, similarly, what literature there was is quite neglected by subsequent research. Wurzbach, in his "Niederländisches Künstlerlexikon,"[13] staunchly maintains that Dr. Waagen actually did not see this version of the Mallory picture! —positive evidence of the slovenliness with which the literature on this subject has been treated. Nor has Smith's information been given the attention it deserves. It is copied by Szwykowski (1859), who, however, omits the information regarding the originality of the picture (but without crediting this to the Munich version).

In the course of the same period the notion prevailed more and more that the Munich version was the original by van Dyck. The circumstance that it was in the Old Pinakothek and catalogued there as van Dyck's work, was, of itself, sufficient to perpetuate the belief, and as both writers and public had easy access to it, it soon became known throughout the world of art. However, it never became recognized as among the best of van Dyck's productions. When mentioned in literature at all, it is usually referred to casually. In 1884 the version is described by Eastlake[14] as a "dexterous but somewhat hastily painted picture, unfortunately grey in the shadows of the face." The grey tones are really due to repaints.

Viewed in the light of the general opinion of 1900 that the Munich version was the original van Dyck, it was but natural that the Earl Cowper's version exhibited that year should not receive the attention that so fine a portrait deserved. One critic referred to it as a replica of the Munich version.[15]

On the death of the seventh Earl Cowper the portrait of Mallory, together with the other famous pictures from Panshanger, came by inheritance into the possession of his nephew, Lord Lucas. Lord Lucas was killed during the war (1916), and his property devolved on his sister, Baroness Lucas, who, already in 1917, sold by auction at Christie's a considerable number of paintings. Owing to the prevailing opinion on the question of the original, the Cowper version was disposed of on November 15 at the auction mentioned as "School of van Dyck," without a frame, for a mere nineteen guineas.

An examination and comparison of the portraits of Mallory at Panshanger and Munich will immediately reveal that the latter version lacks that richness of colour and that inspired and noble expression which renders the Cowper version so memorable and so delightful. Further, it will be observed that the hand in the Munich version is a poor hand for van Dyck, and that the hair and eyes are not well enough executed to justify the attribution to so considerable a master. Further, it may be noticed that the shirt at the neck as depicted in the Munich version has been treated more like a "full pendant collar" (to quote Smith again)[16] than has the shirt in the Cowper version, which is remarkably realistic and beautifully rendered. The Cowper version is in general considerably sharper in edge and richer in detail than is the painting at Munich.

I should like to add to these arguments that Mr. Cust (who has always had a very high opinion of the Cowper version) has now relinquished his earlier conviction, and quite agrees with the conclusion here arrived at, that the Cowper version of the Mallory picture is the original by van Dyck.

[13] 1906. Vol. i, p. 463.

[14] "Notes on the Principal Pictures in the Old Pinakothek," London, 1884; p. 77.

[15] See "Gazette des Beaux Arts," Paris, 1900, p. 341.

[16] Smith, l. c., p. 26.

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SOME BUDDHIST FRESCOES FROM CHINA

BY W. PERCEVAL YETTS

THE habit of mural decoration was already an ancient tradition in China when Buddhism came and brought a new world of imagery and a fresh religious stimulus. How far the actual technique of the same art in India directly influenced Chinese methods is doubtful. We know that frescoes were numerous in India from an early date: the remains at Ajantā and Bāgh provide clues to a prolific Buddhist practice, and the recently discovered Jaina paintings at Sittanavāsal are important additions to our scanty criteria. In India the thin plaster slip, covering the ground of mud mixed with other matter, was generally kept moist while pigments were applied. Most of the known Chinese frescoes seem to have been painted on a dry surface. In India the outline was free, modulated and realistic; and shading was sometimes used to give the effect of roundness. Contrasted with these are the cold, static, calligraphic qualities of the Chinese brushwork.

One must admit that such generalizations are perhaps fallacious when based on so few examples as are now available. Probably the Chinese wall-paintings that survive are the work of craftsmen who merely repeated stereotyped designs. What we should find in a fresco from the actual brush of Wu Tao-tzŭ, for instance, can only be guessed. Extant engravings on stone, which purport to perpetuate his Buddhist drawings, may be deemed reliable documents only as to general composition, pose, and decorative detail. Inevitably lost are the spontaneity and verve of the master's line.

All the known facts are against the surmise that in some remote Buddhist temple may still be found a hitherto untraced wall-painting by a great artist of the T'ang or even the Sung period. First, there is the unlikelihood that such an important relic would have escaped the notice of native critics. Next, there is the unsubstantial mode of Chinese architecture which renders the buildings vulnerable, not only to natural processes of decay, but to countless calamities that have swept the country. The occasions when war has wrought widespread destruction are too numerous to mention, but note may be made of several attacks directed against the Buddhist Church itself. The first official persecution, attended with destruction of temples and sacred objects, was ordered by the third emperor (A.D. 424-452) of the Northern Wei dynasty, the other rulers of which were notable patrons of Buddhism. Religious persecution by the government in China has always been the outcome of political or social expediency, not of doctrinal intolerance such as stains the annals of some other civilizations. In this instance the emperor suspected Buddhist votaries of complicity in a rebellion, and found in a monastery a secret still for making liquor and other evidences of debauchery. A little more than a century later, Emperor Wu, of the short-lived Northern Chou dynasty reigning at Ch'ang-an, decreed the abolition of Buddhism and Taoism with their sacred objects. The greatest blow at the continuity of Buddhist art was struck in A.D. 845, when some 4,600 monasteries and 40,000 lesser Buddhist structures were pulled down. Two years later, on the accession of the next emperor, permission was given for the re-erection of the demolished buildings; but many wall-paintings by great artists had then gone, and restoration of them was possibly only through copies or from memory. In A.D. 955, under the Later Chou, religious houses were again destroyed in great numbers. Of the 6,030 Buddhist monasteries then standing, no less than 3,336 were demolished. Not till the middle of the last century was iconoclasm on so vast a scale repeated. The T'ai-p'ing rebels devastated eleven provinces, and their attention was specially directed to the destruction of objects of Buddhist worship.

Many are the renowned painters who are recorded to have lent their art in the service of Buddhism. There is the tale of Ku K'ai-chih at the beginning of his career (A.D. 364). The needy young artist was asked to subscribe to the cost of building a temple in Nanking, and startled everyone by promising a million cash. Mr. Waley tells the tale thus:[1]

> When the priests came to collect the money, Ku K'ai-chih said to them: "First give me the use of a wall." They showed him into a small building to the north of the temple. Here he shut himself up for more than a month and painted a single figure of the Buddhist saint Vimalakirti. When he had finished the picture, and was ready for the final ceremony of "putting in the eyes," he sent for the priests and said: "On the first day you must charge 100,000 cash for admission; on the second day, 50,000; on the third day let visitors subscribe what they please." When the doors of the chapel were opened a radiance burst from the walls; the thronging sightseers stood speechless

[1] *An Introduction to the Study of Chinese Painting* (1923), p. 45.

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with wonder; in a few minutes the gate-keepers had taken a sum which enabled Ku K'ai-chih to fulfil his fabulous promise.

A century and a half later Chang Sêng-yu did wall-paintings in a realistic manner, perhaps using a shaded technique akin to that exhibited at Ajantā. There are stories of his dragons being so life-like that they soared into the sky, and of his compliance with a request that he should paint falcons and kites in a temple in order to scare away the pigeons which infested it. Into a Buddhist fresco at Nanking he introduced Confucius and other national heroes. His foresight in thus providing protection against coming persecution was justified four centuries and a half afterwards when this temple escaped the great destruction of A.D. 955 because it contained the Confucian portraits.

Among the foreign priests and laymen who flocked to China after the introduction of Buddhism there were many who painted temple frescoes and must have influenced native standards of technique and iconography. One of these, a Sogdian named Ts'ao Chung-ta, rose to high office at the Northern Ch'i Court about the middle of the sixth century. He practised a style of clinging draperies in marked contrast to those of Wu Tao-tzŭ, which looked as if they were blown by the wind. Wei-ch'ih Po-chih-na and Wei-ch'ih I-sêng, father and son, were natives of Khotan. Many wall-paintings in temples of Ch'ang-an and Lo-yang were by them.

To the same period, the latter part of the sixth and beginning of the seventh centuries, belong the artists Chan Tzŭ-ch'ien, Yen Li-tê, and Yen Li-pên, who also painted frescoes in the temples of the two capitals. Probably the most prolific decorator of these temples was the great Wu Tao-tzŭ a century later. No less than three hundred frescoes are credited to him. Continuity of the old tradition was doubtless preserved in his work, since he studied specially Ku K'ai-chih and Chang Sêng-yu. For the character of Wu Tao-tzŭ's style we must depend mainly on written evidence. His designs are said to have been conceived on a grand scale. Though possessed of unusual originality and technical facility, he adhered to the classical standards. The quality of his line is said to have expressed in masterly manner the modelling of his figures, and his brush strokes were bold and boisterous. Wang Wei, a contemporary, was the founder of the Southern School, and he also painted frescoes in Buddhist temples. Mr. Waley describes the occasion in 1063 when the poet and essay-writer, Su Tung-p'o, arrived at a temple some eighty miles west of Ch'ang-an, where frescoes by the two masters were still preserved. The style of Wu Tao-tzŭ he found "bold and free, violent as an ocean-storm," but withal that of a mere painter. The other's was something more. "Wang Wei transcends the mechanical means through which he works; bars cannot confine him; on mystic wings he soars above the cage. Both are stupendous, both divine; but it is before Wei, Wei only, that I bow in silent awe." Another notable artist of the eighth century, Han Kan, painted Buddhist frescoes as well as the horse pictures for which he is chiefly famed.

These are some of the greatest names in the history of Buddhist wall-painting during the period of its zenith. What vestiges of this art now exist? Examples in the caves of Tun-huang of a provincial school are known; and there are the frescoes in the Hōryūji Temple at Nara, which were probably painted at the beginning of the eighth century after Chinese models. Even so long ago as the eleventh century only one of the hundreds of frescoes ascribed to Wu Tao-tzŭ was known to have survived the series of disasters to Buddhist buildings. If this fate overtook the supreme master's work, the paintings of lesser T'ang artists can hardly be expected to have been preserved in numbers till that date. Fewer still can have persisted to the present day. The sole chance of a new discovery would seem to be one in some hidden cave-temple long immune from vicissitudes to which the Chinese mode of architecture has proved itself so vulnerable.

This progressive scarcity of T'ang frescoes during the last thousand years does not postulate a parallel loss of T'ang tradition. The Chinese are tenaciously conservative and excellent copyists. Moreover, iconographic formulas are peculiarly resistant to change. Hence much of the T'ang tradition may have lived on through these thousand years, though probably mainly that part of it concerned with the accessories rather than the spirit of the art —tricks of technique, the convention of a pose, the summary of drapery or the design of a head-dress. I have myself witnessed the process of an ancient tradition's reincarnation in the form of a mud Buddha deftly and surely modelled by an itinerant image-maker, working repairs in a monastery at little more than an ordinary labourer's hire. The finished figure had astounding grace and dignity, but these qualities were the borrowed epitome of long centuries of practice. Maybe the competent artisan was unconsciously manifesting modes of expression crystallized in the masterpieces of the T'ang from yet older traditions. But he was not competent otherwise; for I put him to model something outside his Buddhist repertory, and the result was lamentable. The

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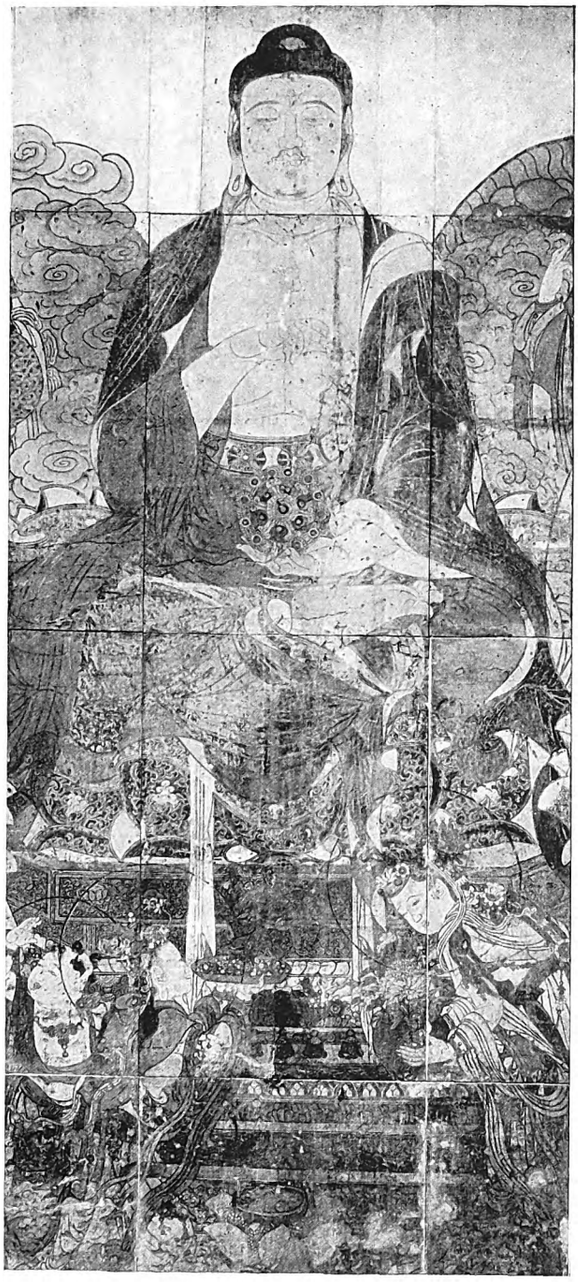

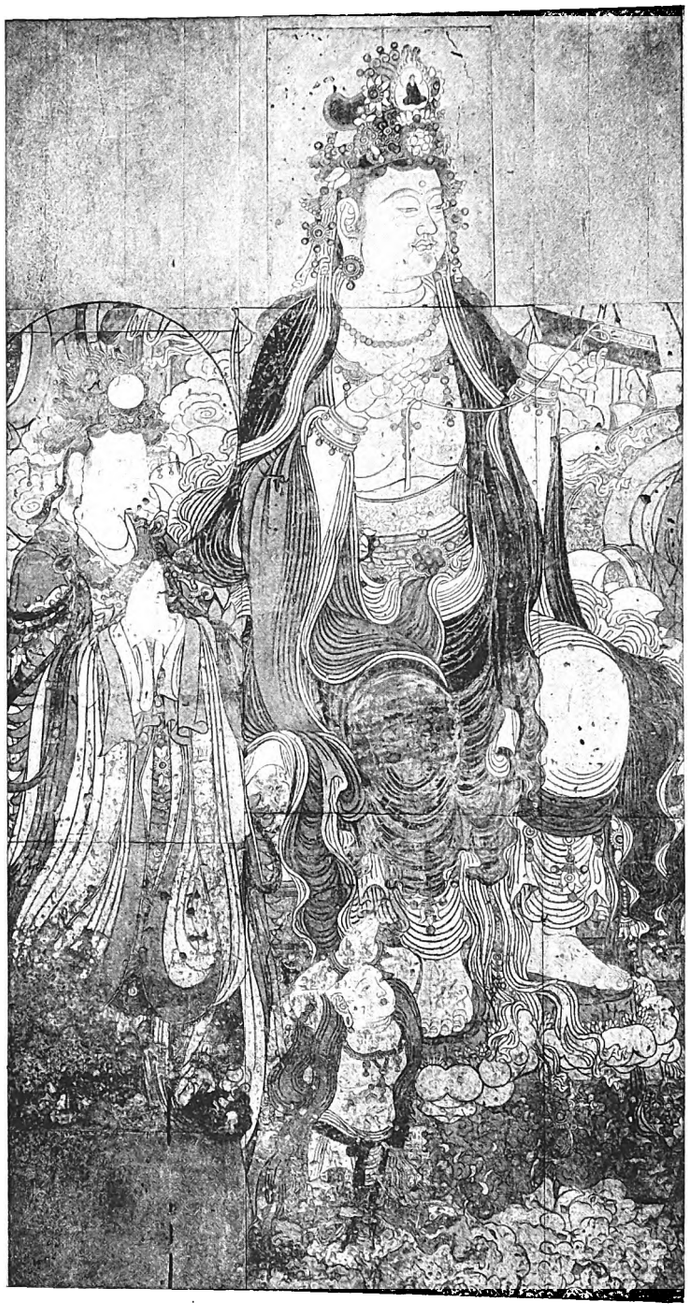

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Portions of a Buddhist fresco from China. *A*—5.45 by 2.36 m. *B*—4.5 by 2.43 m. (Museum of Pennsylvania University)

Plate I. Some Buddhist Frescoes from China

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A—

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Portions of a Buddhist fresco from China. *A*—1.56 by 0.6 m. *B*—3.7 by 2.19 m. (Museum of Pennsylvania University)

Plate II. Some Buddhist Frescoes from China

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Western critic sometimes loses sight of this heritage cherished by a highly conservative and imitative race, and is apt to construe as proofs of original creative art the admirable qualities which are in fact only there because copyists' representments of ancient formulas have preserved them.

Perhaps the colossal frescoes [PLATES I and II] acquired last year by the Museum of Pennsylvania University justify a recognition in them of the T'ang tradition rather than an actual attribution to that period. Miss Helen E. Fernald has written a valuable article[2] describing the frescoes in detail and explaining their iconography. She notices the interesting fact that the painting was done on the dry wall. The pigments are laid on thick, mixed with body colour, and they appear to have a vehicle like tempera. I feel diffident of writing on paintings known to me only through the medium of photographs, even though the photographs allow in great measure an appreciation of their beauty and high accomplishment. Like most of the frescoes that have come from China, these are fragments detached from their surroundings. Miss Fernald estimates that the entire design must have measured at least 40 feet in length and 25 feet in height. Since the photographs are here not reproduced to scale, no attempt is made on the accompanying plates to fit the fragments together, so far as may be, in their original positions. Suffice it to quote Miss Fernald's opinion that the seated Buddha [PLATE I, A] was the central figure of the composition. Directly on his right hand came the male figure of Avalokitesvara [PLATE I, B], and behind the figure on the bodhisattva's right was the woman carrying the hare [PLATE II, A]. Probably on the Buddha's left was a figure of Maitreya, corresponding to that of Avalokitesvara, so Miss Fernald thinks. Behind Maitreya came the group [PLATE II, B] which seems to be mainly Taoist. Miss Fernald's conclusion is that the frescoes were " painted in the early part of the T'ang dynasty when mystical Buddhism was still strong and when Wu Tao-tzŭ's style of painting predominated."

On the question of date I would venture to point out the presence of a folded book in Avalokitesvara's hand. Chinese writers generally assign the beginning of folded books to the Sung period, though it has been dated as early as the end of the T'ang. Perhaps the title on the cover (illegible in the photograph) might afford a clue.

The three frescoes on Plate III lack the high technical achievement of those in the Pennsylvania University Museum, yet their line is freer, more modulated and expressive than the expert, carefully drawn line of the others. The technique seems much the same as that described by Miss Fernald. The pigments are white, iron red, copper green and blue, a yellow and a brown. In many places the colours are mixed with white and applied thick as in a tempera painting. A device for accentuating the black outline may be traced in both the standing figures [PLATE III, A and C]. When on a white ground, the outline is edged with a rich yellow line, and, when on a darker ground, with a white line. The dignified figure [PLATE III, A] of a priest (for such he appears to be from his garb) has lately been acquired by the British Museum, through the generosity of Mrs. Marion Wood. A severe economy of means has been maintained throughout the drawing, and in the head there is evidence of more careful study than the painter felt was needed for its surroundings. In short, it appears to be a portrait, and the head exhibits the type of treatment familiar to us in the " funeral portraits "—the tight, accurate delineation of features. The likelihood that it is a portrait, and the presence of a censer in the priest's hands encourage the surmise that he was a donor, perhaps to the cost of the fresco in which his figure probably occupied but a small space.

Another fragment [PLATE III, C] which may have been part of the same fresco, is a recent acquisition by the Victoria and Albert Museum. Separated from its surroundings, the identity of the figure cannot be traced. The presence of the hand-censer and the absence of a halo suggest the probability that it occupied a place of subordinate importance in the group. Following a time-worn tradition, the figure stands on lotus blooms and clouds. It must be admitted that the painter has made a poor job of the right foot. The chief beauty of this fragment is the glowing range of colour—red, rose, pale and deep yellow, malachite green and blue—beyond doubt finer now than when the fresco was painted.

A charming composition is the seated Avalokitesvara, surrounded with an enormous halo [PLATE III, B], from the collection of Mr. E. R. Debenham. By her side are two of her favourite emblems, the phial and the willow-sprig. The phial contains the heavenly dew with which the bodhisattva sprinkles her worshippers, and thus promises them endless bliss in the Western Paradise. The willow-sprig goes back to an early Indian tale of the inhabitants of a town saved from pestilence through the bodhisattva's intervention after

[2] In *The Museum Journal, University of Pennsylvania*, September, 1926, pp. 229-244.

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they had come for help carrying willow branches and vessels of pure water. May not this fresco be taken to echo the Wu Tao-tzŭ tradition of draperies drawn as if blown by the wind? That can hardly be denied, yet the general style is too placid and constrained to convey a hint of the great master's " bold and free, violent as an ocean-storm."

A NEW PANEL BY ROBERTO ODERISI

BY VICTOR LASAREFF

IN 1925 the Fine Arts Museum of Moscow acquired an extremely interesting picture catalogued as the work of an unknown Italian master of the fourteenth century. The panel was formerly in the collection of the Countess Shouwaloff, of Leningrad, where it was ascribed to the Florentine School. It represents, as will be seen on PLATE A, the Virgin seated on the ground nursing the Child. The donor wears a bright red garment, and the nine little angels, playing upon different musical instruments, are placed against a gold ground. The picture is much damaged, the panel being warped and cracked, the colours darkened, and in many places the ground fallen out and restored in the nineteenth century.

A certain coarseness of form is fully redeemed by the remarkably strong and deep colouring. Blue dominates, forming a fine contrast to the lilac garments of the Madonna and St. John. This colour scheme is intensified by the bright red garment of the donor, whose face is treated in a typically conventional manner. The strongest feature is undoubtedly the exquisite group of tulip-like angelic figures. They are executed in an extremely complicated technique; a very thin layer of greenish and golden-brown colour is laid over the gold ground, with the result that the gold shines through the wings and the raiment of the angels, and lends to them a remarkable airiness and grace. The luminous creatures seem to be woven of transparent sunrays.

The attribution of the Moscow *Madonna* does not present many difficulties. The panel can be boldly ascribed to the Neapolitan painter, Roberto Oderisi, the author of the famous Incoronata frescoes.[1] We do not know anything of the life of this master, except that in 1382 King Charles III (of Anjou) honoured the artist by making him a member of his household.[2] The only signed work by Oderisi is his *Crucifixion* [PLATE C], preserved in the church of S. Francesco at Eboli, south-east of Naples. Founding his deductions on this picture, Mr. Berenson ascribed to the painter the Incoronata frescoes and a small *Pietà* in the collection of Mr. Grenville L. Winthrop in New York, as well as the much damaged fresco in the church of the Holy Trinity at Venosa, representing *St. Catherine* and a Pietà [PLATE B]. With these few paintings the list of Oderisi's authentic works is exhausted.[3] The Moscow panel adds to the master's œuvre a new and important example, which proves once more the correctness of Mr. Berenson's attributions.

Most closely related to the *Madonna* here published is the *Crucifixion* at Eboli. It will be seen that not only are the figures of Christ and Mary identical in both pictures, but so are the extremely original figures of the angels. The nearest analogy to the *Pietà* may be found in the fresco in Venosa and in the small Winthrop panel, in which appear the same types and the same somewhat coarse treatment of the parallel folds. These similarities completely justify the attribution of all the pictures above mentioned to the same master. A comparison between this group of paintings and the frescoes of the Incoronata will show clearly that the latter were painted by the same master—Roberto Oderisi. It is easy to find in the Incoronata frescoes the same types of faces with the large nose, the same characteristic treatment of the vestments, falling in deep, parallel folds, the same simplified and synthetic drawing. It is most interesting to note that the angels, so typical of Oderisi that they have much the same value as a signature, figure also in the Naples frescoes (the *Sacrament of Ordination* and the decoration of the vault),[4] clearly demonstrating the correctness of their attribution to Roberto Aderisi, whose authorship has been contested without sufficient grounds by A. Venturi, Count Erbach von Fürstenau and Shubring.

As demonstrated by Rolfs, the frescoes of the Incoronata were painted about 1360.[5] In this work Oderisi proves himself already a fully mature master. The earliest of his easel-

[1] See Berenson. " Roberto Oderisi und die Incoronata Fresken." Repert. für Kunstwissenschaft, 1900, pp. 448-450. " A Panel by Roberto Oderisi," Art in America, 1923, pp. 69-76. Rolfs, " Geschichte der Malerei Neapels." Leipzig, 1910, p. 62. R. van Marle, " The Development of the Italian Schools of Painting," Vol. V, pp. 328-341.

[2] Rolfs, *op. cit.*, pp. 62-63.

[3] Van Marle (*op. cit.*, p. 340) ascribes also to Oderisi some frescoes in the fifth chapel in the chancel aisle of S. Lorenzo, Naples. But this attribution does not seem to me very convincing.

[4] Rolfs, *op. cit.*, Figs. 27, 35.

[5] Rolfs, *op. cit.*, pp. 52-53.

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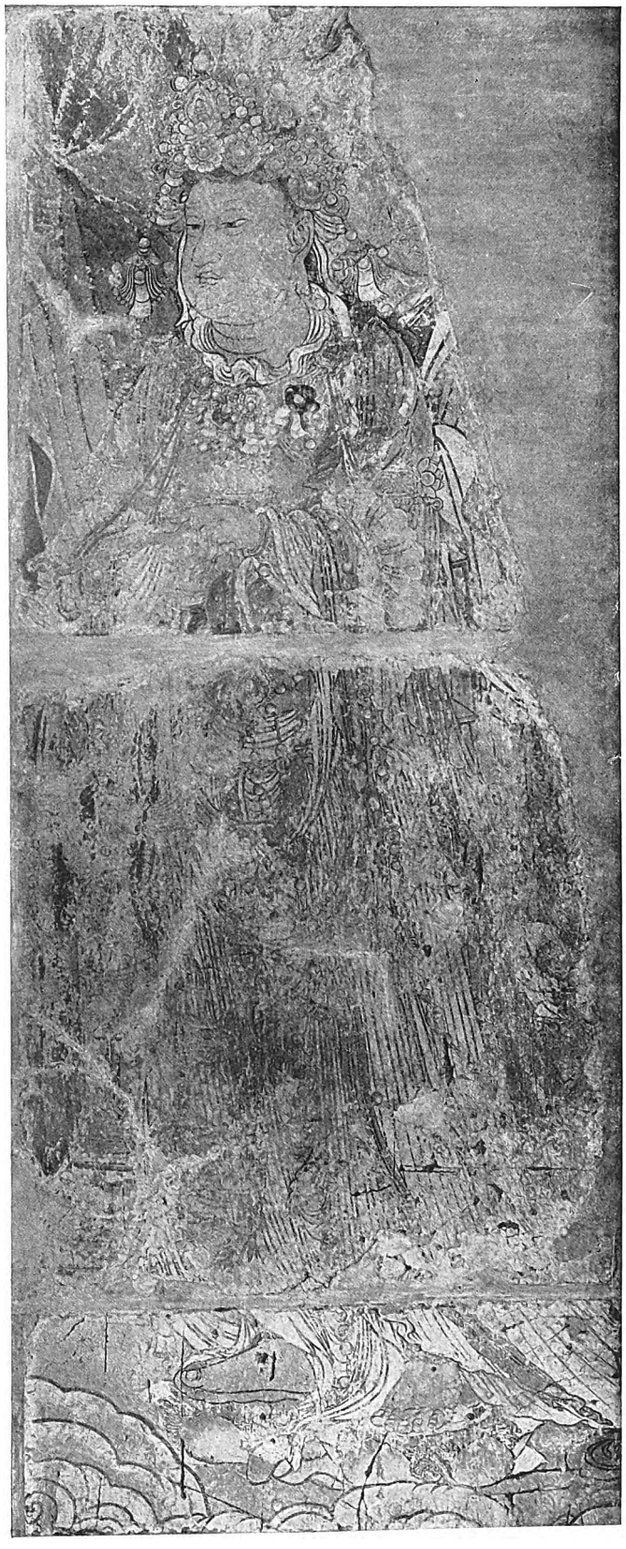
A—

B—



—C

A—Portrait of a Monk. 8.12 by 6.66 cm. (British Museum.) *B*—Avalokitesvara. 8.9 cm., square. (Mr. E. R. Debenham.) *C*—Unidentified figure. 2.85 by 1.16 m. (Victoria and Albert Museum)

Plate III. Some Buddhist Frescoes from China.

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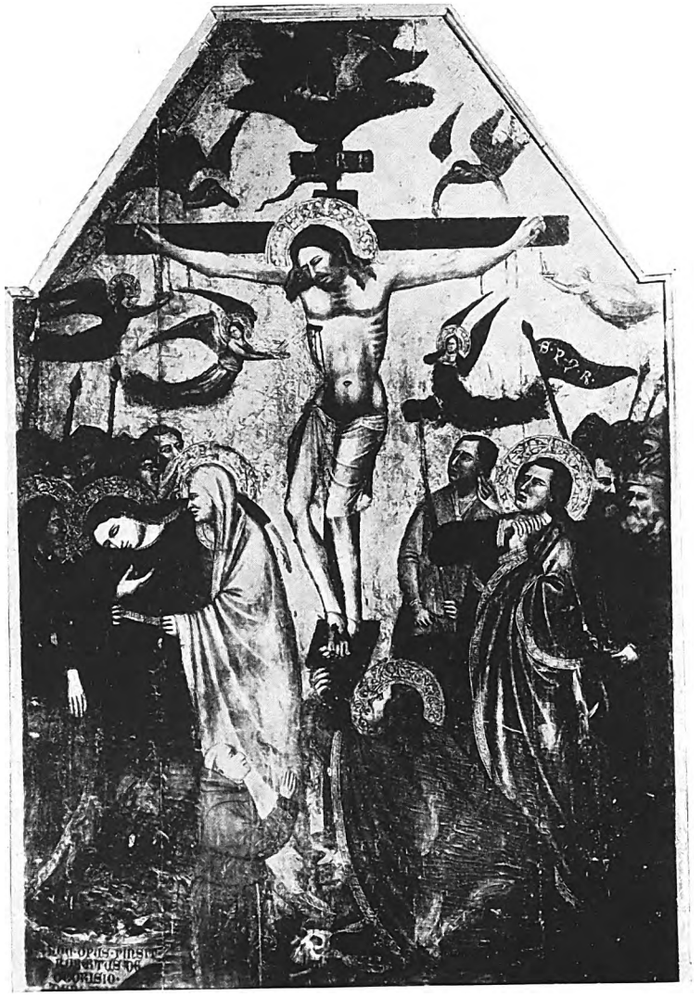
A—Madonna and Child, here identified as by Roberto Oderisi. Panel. (Museum of Fine Arts, Moscow)

B—St. Catherine, by Roberto Oderisi. Fresco. (Holy Trinity, Venosa)



C—Crucifixion, by Roberto Oderisi. Panel. (S. Francesco, Eboli)

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pictures is doubtless the Winthrop *Pietà,* in which, however, reminiscences of the art of Pietro Cavallini are clearly to be felt. Besides Cavallini, the young Oderisi was greatly influenced by Simone Martini and by Giotto, who worked in Naples. In the style of the Incoronata frescoes, an eclectic summing-up of all these influences is apparent. It is very possible that the fresco at Venosa must also be ascribed to Oderisi's earlier period. The *Crucifixion* at Eboli and the Moscow *Madonna,* that approaches it closely, are undoubtedly later works of the master. At any rate, they were executed after the Incoronata frescoes. They reveal a considerable coarsening of form expressed in careless draughtsmanship and a certain schematization of the types. But the colouring remains deep and strong as before, and the movement of the outline is subordinated to a geometrical simplicity, bordering on the monumentality of the grand primitive style. A new trait worthy of note in this later phase of Oderisi's career is a Gothic influence, as manifested in the capriciously sinuous folds of the Madonna's mantle. Precisely on account of these Gothic features, the Moscow *Madonna* may be considered as the latest of Oderisi's authentic works.

A PICTURE OF THE ST. LAURENCE LEGEND IN THE NATIONAL GALLERY

BY H. BROCKMANN

THERE is a picture from the St. Laurence Legend in the National Gallery [cat. 3,665. Our PLATE II, A], which has hitherto been regarded as belonging to the Dutch School. It belongs, however, I think beyond dispute, to the St. Laurence cycle of the School of the Cologne Master of the St. Ursula Legend (which I discussed in my book, " Die Spätzeit der Kölner Malerschule "), and should therefore be classed among the products of the Cologne circle. It illustrates the episode of St. Laurence and the treasure-seeking prefect, in which the saint describes the poor as the treasures of the Church.

The number of known works of the cycle is hereby raised to six, and includes the following subjects:—(1) *St. Laurence exchanged at birth for a monster, by the devil* [PLATE I, A], in the Wallraf-Richartz Museum, Cologne (cat. 263). (2) *St. Laurence distributes the Treasures of the Church among the People* [PLATE I, B], in the same museum (cat. 207). (3) *St. Laurence proclaims the poor to the Prefect as the Treasures of the Church* [PLATE II, A], in the National Gallery (cat. 3,665). (4) *The Condemnation of St. Laurence* [PLATE I, C], in the W.-R. Museum, Cologne (cat. 208). (5) *St. Laurence in prison baptizes the jailor and his family,* in the collection of Herr Fritz M. Neisser, Berlin [PLATE I, D]. (6) *The Martyrdom of St. Laurence,* seen at a Berlin dealer's in 1920 [PLATE II, B].

The examples still missing probably illustrate the martyrdom of Pope Sixtus II and his prediction of the Saint's fate, and the prefect's claim to the Church treasures.

The attribution of the London picture to the Dutch School was due to understandable unfamiliarity with the more nearly related schools. But the general arrangement of the figures in the foreground, the realism of the types, particularly of the poor, and, above all, the colour scheme with its shaded, atmospheric handling, all indicate the direction in which to look for the provenance of the picture. Here, however, we find a special circumstance which makes it possible to indicate exactly the source of influence. The style of the Master of the Ursula Cycle, of which the Victoria and Albert Museum possesses one of the best examples, shows the influence of the Brügger School, in which the problem of special composition is approached from the same angle.[2] The Dutch School only comes secondarily into consideration, and its influence is only to be seen in the realistic depiction of a street scene or the greater realism of some of the peasant types. The real basis is a hybrid style which appears during the first decade of the sixteenth century in these Cologne picture cycles, and which leaves its characteristic impress on a number of similar series, such as the Severins and Gereons cycles.[3]

The Cologne influence can be traced in a somewhat affected trick of composition through which the principal actors are almost always thrust forward, at whatever cost, into the immediate foreground. Also, the main lines of the composition are never arranged with an eye to the physical centre, but are based on diagonals. The second peculiarity is the habit of suggesting aerial perspective by investing the middle distance with strong colouring, the system being quite unlike the evenly distributed colour-

[1] " Die Spätzeit der Kölner Malerschule," 1924. Kurt Schröder, Bonn und Leipzig. S.201.

[2] Cf. besides, the type of the prefect in Gerard David's judgment picture with the legend of King Cambises and the Sisamnean judgment.

[3] Cf. " Die Spätzeit der Kölner Malerschule," p. 200.

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ing of the Cologne School. In this whole series the manner is one which, though still surviving at the time of the St. Laurence cycle, was even then half legendary.[4]

Of the whole series, the National Gallery example is undoubtedly both the most pleasing and the best preserved. In the robes of the prefect and of the saint, a brown-gold and a greenish-red opalescent tone are contrasted with the dress of the cripple opposite, in which orange turning to yellow in the high lights and green-blue hold the balance even. So that the colour accent shall be strictly focussed on the main group, the colours of the group standing behind die away, much broken up, to lose themselves in the cool tones of the architecture in the background. From hot colour we pass to colour of the coolest, a contrast entirely characteristic of the series. The greyish-white flesh tones form the link between the shimmering and violently contrasted colours of the picture.

[4] The series bears the arms of the well-known Cologne family of Nessellrode. Cf. *Spätzeit*, p. 270

THE MATERIAL OF THE ENGLISH FRIT PORCELAINS

I—INTRODUCTION. By BERNARD RACKHAM.

THE study along scientific lines of the English porcelain factories of the eighteenth century has made great progress during recent years, with the result that the classification accepted even by the best authorities twenty or thirty years ago is no longer valid. Several standard works published about that time will now be found to be incorrect in many particulars. Undue importance was then still being allowed to factory marks, and in some cases the intention of marks was misunderstood.

The rectification of these errors might seem at first sight to have little importance for the student of art. For the technician it is unquestionably a matter of interest as bearing upon the evolution out of a number of experimental ventures of the standard English porcelain body which has helped to win for the potters of Staffordshire a pre-eminence in the world's markets and to maintain it against foreign competitors. But for the study of porcelain-making as a minor byway in the history of art the matter is also not without significance. The æsthetic qualities which distinguish the products of the various factories are in some measure due to the differences in composition of their porcelain paste. The quality of trimness and ordered control which gives to the eighteenth-century table wares of Worcester an air of fitness for purpose and at the same time of English reticence and sobriety, is greatly helped by the soapstone composition of the Worcester body if not wholly due to it. The overglaze transfer prints which, for all their mechanical cheapness, are not altogether to be despised as a method of decorating porcelain, are quite successful on the steady, thin Worcester glaze but apt to become blurred on the softer, more fusible glaze of Bow. The voluptuous fullness of form which characterizes early Chelsea, in such strong contrast to the staid restraint of Worcester, owes its effect partly to the mellow glassy material used at the London factory. The æsthetic ineffectiveness of much Plymouth and Bristol china is due to the difficulties of firing enamel pigments on a hard porcelain glaze; in this direction English potters never attained to the competence of the Germans.

An understanding of the materials forming the ingredients of the various compositions adopted in the English factories is undoubtedly helpful to a full appreciation of the æsthetic qualities of the wares. The survey which follows should therefore be of interest to collectors as well as to those whose concern is primarily with questions of chemical and physical properties.

II—CHEMICAL COMPOSITION. By DONALD A. MacALISTER, F.G.S.

The pioneers of porcelain manufacture in England had generally been connected with potteries or glass-houses. Their recipes were at first adapted from practice of the art in France, but these were soon modified by the different factories in England to an extent showing local independence. The Chelsea Factory (or factories) achieved immediate technical perfection, apparently with the aid of French workmen, but the factories of Bow, Derby, Longton Hall and Bristol (Lowdin) show originality in composition and workmanship. The slightly later inceptions of Worcester, Lowestoft and the several Liverpool factories show by their productions that they had benefited by the experiences of the earlier factories. By superficial examination connoisseurs of early English porcelain can often recognize the characteristics of the factories from which pieces emanate, but sometimes this method of identification fails and the services of the chemist are of great value to the collector who seeks exact methods of identification.

Bibliography. It will save repetition of references in footnotes to state at once that this paper is based not merely on the results of recent investigations but also on the published accounts of recognized authorities. For early methods of glass-making the works of Blan-

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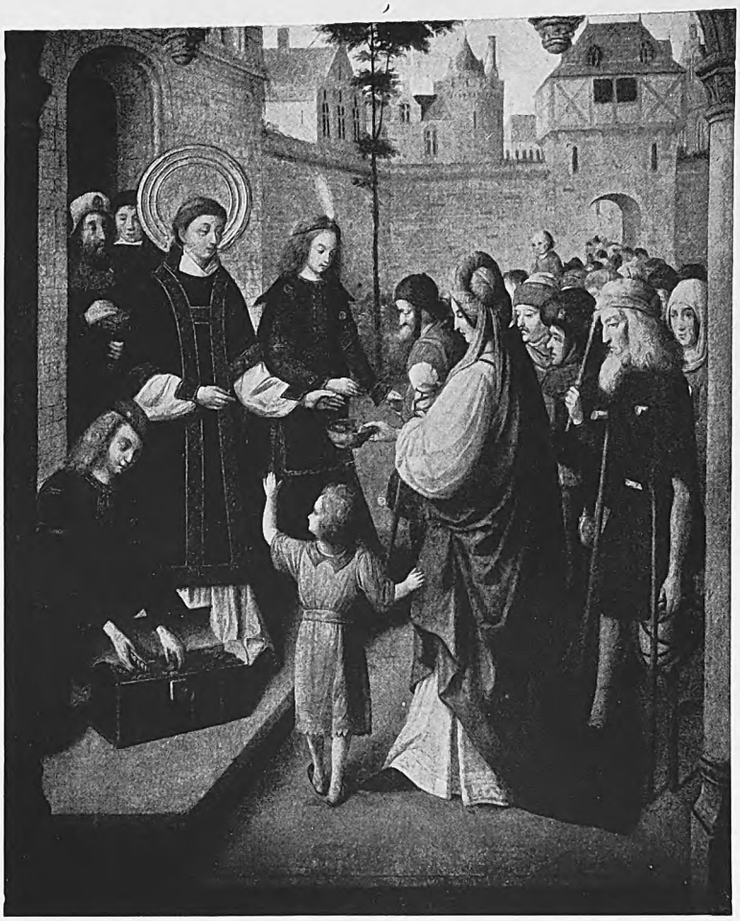
A—St. Laurence exchanged at birth for a monster by the devil. (Wallraf-Richartz Museum, Cologne)



B—St. Laurence distributes the Treasures of the Church among the people. (Wallraf-Richartz Museum, Cologne)

C—The Condemnation of St. Laurence. (Wallraf-Richartz Museum, Cologne)

D—St. Laurence in prison baptizes the jailor and his family. (Herr Fritz M. Neisser, Berlin)

Plate I. A picture of the St. Laurence Legend in the National Gallery.

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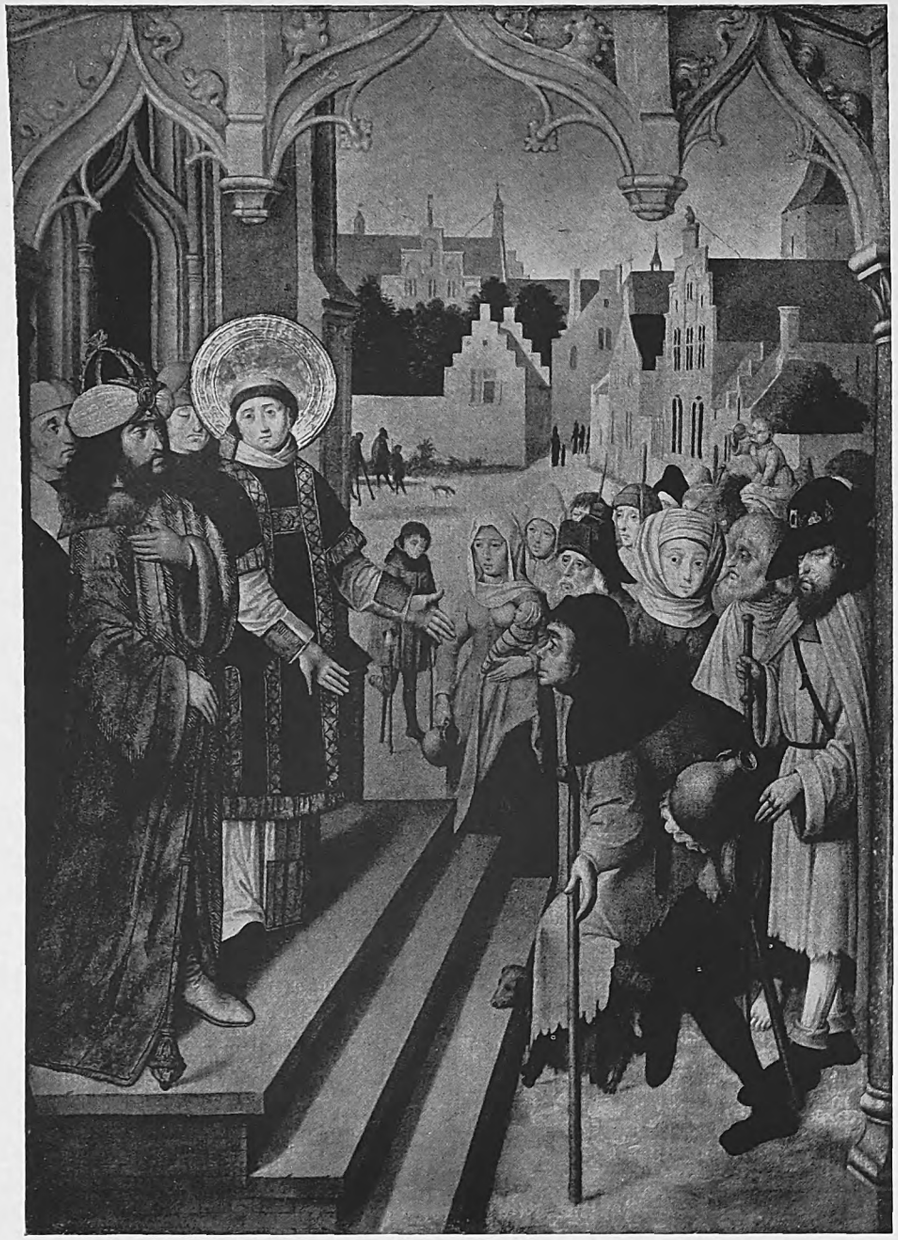
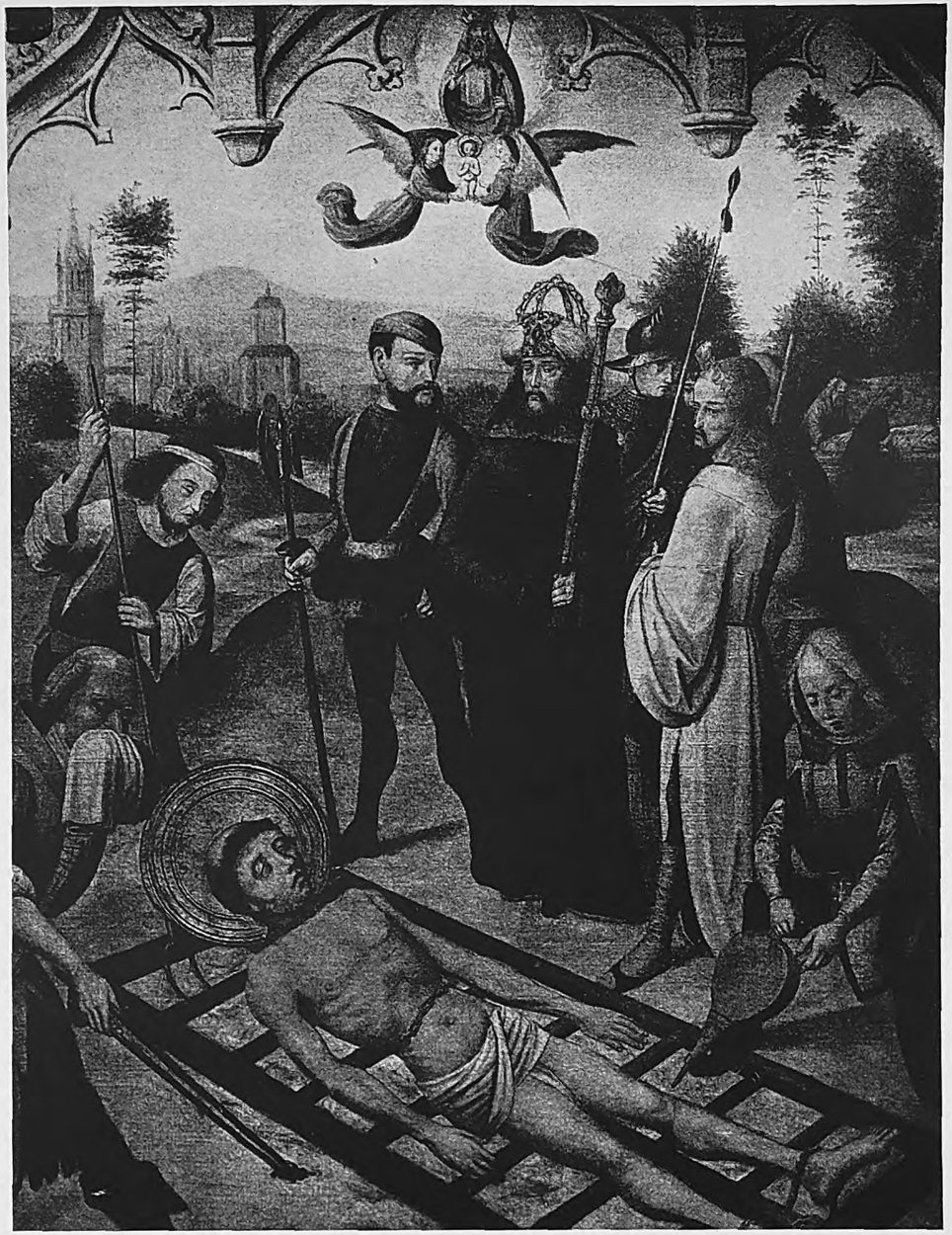


A—St. Laurence proclaims the poor to the Prefect as the Treasures of the Church. Canvas, 1.06 by 0.91 m. (National Gallery)



B—The Martyrdom of St. Laurence. (Berlin dealer, 1920)

Plate II. A picture of the St. Laurence Legend in the National Gallery.

court, Neri, etc., and other early writers are made use of. From the historical standpoint there are no greater authorities than Jewitt (1878) and Nightingale (1881) but the works of Sir Arthur Church, William Burton and F. W. Rudler are valuable supplements. R. L. Hobson's monograph on "Worcester Porcelain" contains material of value in this connexion, but from the point of view of the present paper the most valuable modern contribution is the little work entitled "Analysed Specimens," by Herbert Eccles and Bernard Rackham (Victoria and Albert Museum, 1922) and the published and unpublished articles by Dr. H. J. Plenderleith and Bernard Rackham[1].

Chemical Analyses. The earliest analysis of old English porcelain was made in 1847 (by Mr. Couper) long after the closing of the Frit Porcelain factories. Since then analyses have been made by William Burton, W. W. R. Spelman and others. Sir Arthur Church, who is responsible for certain analyses must also be credited with being the first to lay down on general lines the basis for the classification of English porcelains. The work of Mr. Herbert Eccles and Mr. Bernard Rackham, already referred to, is still more comprehensive and is being extended by Dr. H. J. Plenderleith in conjunction with Mr. Rackham.

The written statement of an analysis is an expression of composition in terms of the oxides of all the elements present irrespectively of the way they are combined in the porcelain. From such data it is possible to calculate step by step the approximate amounts of the raw ingredients used in the original recipes. It will be seen that for the purposes of identification it is not always necessary to have a *complete* analysis as tests for the presence of characteristic ingredients may be sufficient.

The following short accounts of the raw materials which were used will enable the collector to calculate from an analysis the amounts used in the recipes of the early porcelain makers.

The Earthy Materials. CLAY (hydrated silicate of aluminium) is the *plastic* ingredient of all ceramic mixtures. The most primitive pottery is composed of clay to which sand is added to prevent excessive shrinkage of the mixture when it is dehydrated in the kiln. When dried clay is heated the combined water which it contains is driven off and it becomes hard and loses the power of plasticity on moistening. If heated with salts of any of the alkalis or alkali-earths it forms glass which is termed "hard" owing to the high temperature required for its fusion. Even the purest clays used commercially have impurities from which they cannot be freed by the ordinary processes of preparing them for the trade. Thus, minute amounts of quartz and mica (which often contain included crystals of apatite or tourmaline) are nearly always present, though negligible from the potter's point of view.

(*a*) KAOLIN (kaolinite, "China-" or "Cornish-clay") is a decomposition product of the felspar of granite, an account of its occurrence is given by myself in "The Geology of Bodmin and St. Austell" (H.M. Geological Survey). The only record of kaolin having been used in early English porcelain is that in Groseley's Tour to London (1772), where it is said that the Chelsea Factory used Cornish clay in 1763, five years before the date of Cookworthy's patent for Plymouth (hard-paste) porcelain. The only other mention is the problematical "unaker" of Heylin and Frye's Bow patent (1744) which says that "a white tenacious clay *glittering with mica*" was obtained from Virginia.

(*b*) SEDIMENTARY CLAYS. The early itinerant or sedentary potters found their clays locally, but it was only after the "white-burning" clays (pipe-, and ball-clay) came into use for slip decoration that clay became available for making the white salt-glaze wares. The desire of making white pottery led to the importation into Staffordshire of "Poole" and "Teignmouth" clays and the way was thus prepared for making white china. Dr. Plot, however, speaks of "glass-house" clay.

In an analysis of porcelain in which (*a*) kaolin or (*b*) Poole clay was used, one part of alumina (Al_2O_3) is equivalent to the following:

	Cornish Clay.	Poole Clay.
Dried Clay	2.6	3
Burned Clay	2.18	—
The combined silica ...	1.18	1.5

SOAPSTONE (steatite, soapy rock, potstone, talc, French chalk) is a greyish white hydrated silicate of magnesia found in Serpentine-rock. Soapstone was used at Lowdin's China House at least as far back as 1750 and later at other factories. Rudler states that both "hard and soft" varieties of steatite were used at the Worcester factory. It is also known to have been used by at least one Italian factory. Magnesia (MgO) is an alkali-earth with properties resembling those of lime (CaO) and distantly of the alkalis. Steatite resembles clay in its plastic properties but not to the extent of being a complete substitute. Steatite in bulk is liable to contain impurities of green (ferrous) or red (ferric) minerals. When heated alone steatite is dehydrated, liberates silica and becomes refractory. Heated with alkalis it forms easily fusible silicates; and with clay it forms a glassy double silicate at moderate temperatures.

[1] I should like here to thank Mr. Bernard Rackham and Mr. William King for their encouragement to write this article. To the former I am also indebted for assistance in its preparation.

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In an analysis of porcelain in which soapstone is known to have been used, one part of magnesia (MgO) is equivalent to 2.98 parts of soapstone and 1.98 parts of the combined silica.

As magnesia is present as an impurity in some sedimentary clays (in the form of carbonate) the indication of small amounts of magnesia in an analysis is not proof that soapstone was used in making the porcelain.

LIME (calcium oxide, CaO). Lime has chemical properties resembling those of magnesia and more distantly of the alkalis. Heated with clay it forms a hard glass the hardness of which is lowered by the addition of potash or still further of sodium oxide. Sir Arthur Church discovered that lime has a " blanching effect " on terra-cotta containing oxide of iron so that this substance instead of burning to a brick-red is converted to a pale-green compound. The substances containing lime in a form available for the porcelain maker are chalk (or other carbonate), gypsum (sulphate), or bone-ash (phosphate). A favourite source of lime in early glass-making was oyster-shells which were burned and slaked for the purpose.

BONE-ASH (Calcium phosphate, Ca_32PO_4). This substance is first mentioned in Frye's Bow patent of 1749. It was used continuously at the Bow factory and was adopted later at Lowestoft (1757), Chelsea (1759), Derby (1770) and, mixed with the natural ingredients of " hard-paste," by the nineteenth-century porcelain makers. When heated alone, bone-ash is refractory, but when heated with certain porcelain mixtures to a high temperature, it may enter into partial solution. In most of the old porcelains it remains in mechanical suspension, giving to the glassy mixture a milky opacity. In an analysis of porcelain containing bone-ash, one part of phosphoric acid (P_2O_5) is equivalent to 2.18 parts of bone-ash and 1.18 parts of lime.

SILICA (SiO_2), as natural sand or burned and powdered flint, is the principal ingredient of all glasses and porcelains.

Silica alone, or mixed only with clay, is not altered by heat except at temperatures beyond those employed in porcelain-making. When heated with alkalis or oxide of lead it forms, at moderate temperatures, fusible silicates of the nature of glasses. Ordinary glass-wares are mixtures of silicates of the alkalis, alkali-earths, lime or magnesia, dissolved in one another, and it is upon the proportions of the ingredients that the physical properties of the different glasses depend. If impurities of iron are present in any of the raw ingredients a green silicate of ferrous iron is formed on fusion, which accounts for the green tints of common glasses, and especially those made with the alkali soda.

An analytical statement shows the *total* amount of silica present in a sample but does not distinguish the amount of free silica originally added as sand from the silica combined in clay or soapstone. From the particulars already given under the headings of these two minerals it is easy to calculate and apportion the silica.

THE ALKALIS AND THE FRIT. Allusions have already been made to the insoluble alkali-earths, lime and magnesia, as constituents of glass, and it is now necessary to speak of the easily fusible and freely soluble alkali salts, potash (K_2O) and soda (Na_2O), which were employed in the frit or what may be called " proto-glass." A number of salts contain alkalis in a form suitable for glass-making. Available salts of soda are abundant in nature but salts of potash (though preferable from the glass-makers' point of view because they yield " harder " glasses) are not so common and are mostly locked up in silicates (felspar). The nitrate and chloride of potassium occur sparingly in nature, potash alum is synthetic, tartar (argol) is a by-product from wine-manufacture, and each could be employed as a source of potash. Early specifications mention the extraction of the carbonates of potash and soda (" pearl-ash," " soda-ash," " barilla ") from the residue or ash left by the incineration of land-plants and sea-weeds and it is therefore convenient in the following account to assume that such salts were used.

Simple salts of the alkalis are extremely soluble in water, but if an attempt were made to use a salty water to form a plastic mixture with clay the salts would crystallize on drying and the shaped piece would crumble. The carbonates obtained from the ashes of plants are unaltered by heat alone, but if they are heated in contact with silicate there is an evolution of gas accompanied by effervescence, a reaction which prohibits their direct use in the porcelain mixture. To obviate these drawbacks to their direct use it is necessary to *fix* the alkali in an insoluble silicate by the process known as " fritting "[2]. To accomplish this the carbonate was mixed with some of the total silica (to which were added, to harden the frit, such substances as lime or soapstone, sometimes lead oxide and probably a little clay) and the mixture was spread over the floor of an oven the temperature of which was raised while the mixture was occasionally raked. At a certain temperature effervescence took place with the formation of silicates of the alkalis. Such silicates in the fused state can take other substances into solution, such as the alkali-earths mentioned, oxide of lead, etc., with the formation of harder and less soluble glasses. There is no limit to the temperature at which fritting may be conducted. The glass was then cooled and pulverized and used

[2] The word " frit " appears to be cognate with " fry."

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with the other ingredients of the porcelain mixture. Of these the principal were clay to give cohesion and plasticity to the shaped piece and sand, as well as other earthy ingredients, to give stability in the oven. When the shaped piece was heated in the oven a partial fusion took place so that a degree of translucency was conferred owing to the cementing of the infusible ingredients by the glass constituents. In fact it is probable that the only constituent of the shaped piece which was softened by fusion in the oven was the frit or glass. If the temperature of the oven were excessive the glass would partially dissolve other substances of the porcelain mixture and so lead to softening and deformation or collapse of the piece. It will be recognized that there was great scope for varying the proportions of the ingredients. Analyses show that many kinds of pastes were used and these will be described when dealing with the different factories individually.

A too literal interpretation of the Bow patent of 1744 has led to the objection that silicate of potash could never have been used in the manner described, as when incorporated with the other ingredients of the plastic mixture it would set like a cement on drying. It need only be remarked that silicate of potash in a fused state can dissolve so much silica that it becomes practically insoluble, and it may be added that the potash may have been mixed with impurities such as lime which hardened and made the frit less soluble. The following table shows that lead is an important constituent of several of the porcelains. Silicate of lead like silicates of the alkalis can, on fusion, dissolve other substances with the formation of " flint glass." It is probable that porcelains showing a high percentage of lead were made with ground flint-glass obtained from glass-houses. Many of the old porcelains are greenish by transmitted light and owe this property to the solution of impurities containing iron. It should be observed, however, that in some cases a bluish colour was imparted to the paste by the addition of cobalt to improve the tint. The rest of the story is simple. The plastic mixture was fashioned by throwing on the wheel (to form pieces of symmetrical form), cast or pressed in moulds or modelled (to form statuettes or other designs of a symmetrical form). Pieces which may have required supporting to prevent collapse by softening in the oven were placed on stilts of some sort and put in the biscuit-oven, the temperature of which was raised sufficiently high to melt the glassy constituent. When the piece was withdrawn from the oven it was known as " biscuit "[3] and in a state ready for glazing and decorating in enamel colours.

Explanation of the Table

The table which follows is based on chemical composition. The factories are arranged in five groups as shown by the five vertical columns. These are divided transversely according to the amount of lead oxide. The air of precision and finality which every table of this kind appears to present should not mislead the reader, for its scope is restricted to a few analysed specimens, some of which may happen *not* to represent the average productions of the factories.

The porcelains of cols. I and II are highly siliceous, and the glassy constituent was probably highly viscous. In the soapstone group of col. II over half the silica was originally added as silicates (steatite and clay) while in the glassy porcelains of col. I. only 10% was so added (clay). In each case the balance was added as silica to the frit and plastic mixture. It should be noticed that the plumbiferous varieties of the porcelains are stiffened by silica, perhaps owing to advice from French or Belgian workmen. The bone-ash porcelains of cols. IV and V contain less silica, the total being as low as 41% and never reaching 60%. Of these amounts one third to one quarter belongs to the silicate mineral clay and the remainder is due to sand. On the other hand there is a higher percentage of clay than in cols. I and II. In col. IV the lime approximately balances the phosphoric acid, but in col. V it is evident that lime was added, independently of that contained in the bone-ash; and it seems in effect that bone-ash was added to a glassy formula similar to col. I.

The amounts of bone-ash used appear to be reciprocal with those of clay. Lead oxide never reaches 2% in cols. IV and V, and it is possible that some, if not all, of the lead found by analysis is attributable to glaze accidentally included in the specimens analysed. Col. III comprises an anomalous group of " glassy " and soapstone porcelains modified by the addition of small amounts of bone-ash. It should be stressed that uniformity of composition is

[3] The original meaning of the term biscuit appears to me to refer to this second firing of the frit. W. F. Tiffin (" A Chronograph," 1874) suggests that the word implies a second firing of the piece after drying. William Burton appears to accept the French explanation that " biscuit is a term adopted from faïence usage, for common terra-cotta before it is covered with enamel. To me it seems more probable that until the introduction of frit porcelain the term could never have been used to describe earthenware in any form. In the early frit-porcelain mixtures there was little plasticity, so little in fact that gum-water was sometimes used to bind the raw materials. Hence there is no real analogy between earthenware, which required only one firing, and the early porcelains, which required two. A definite instance of the usage of the word " biscuit " occurs in Heylin and Frye's patent, where it is employed in the sense of the first firing of the piece, but obviously the *second* firing of the frit. The Germans use the word logically, for with them the first firing (in the biscuit oven) is mere dehydration, while the second firing (in the glost oven) is the " grand Feu," which completes the porcellanization and the glazing.

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ENGLISH FRIT PORCELAINS BEFORE 1770

Principal Substances present		I Glassy Porcelain (Calcic)	II Soapstone Porcelain (Magnesic)	III Porcelains of intermediate composition	IV Bone-ash Porcelains (Phosphatic)	V Bone-ash Porcelains (Phosphatic)
Non-plombiferous (No flint-glass used)		CHELSEA (Red Anchor)	BRISTOL, 1750	LONGTON HALL (Lime 15%. No Magnesia)	BOW, 1750	[BOW, date unknown]
	(No oxide of Lead present)	DERBY, 1760-65	WORCESTER, before 1770		LOWESTOFT, 1760	CHELSEA (Gold anchor) 1760 LOWESTOFT, date unknown (Derby, after 1780)
	.....	.....	.....	.....	.....	.....
	Oxide of lead under 2% (perhaps accidental)	CHELSEA (Raised anchor)			BOW, 1750	BOW, 1750 (Derby, after 1780)
Plombiferous (Flint-glass probably used)	*Oxide of Lead* From 2% to 6%	DERBY, 1756 or earlier DERBY, 1765-70	WORCESTER, 1771 (statuette) (Caughley, 1780)			
	.....	.....	.....	.....	.....	.....
	From 6% to 10%	LONGTON HALL (statuette)		LIVERPOOL, 1760 (Lime 15%. No magnesia) BRISTOL, 1750 (Magnesia 13%. No lime)		
	.....	.....	.....	.....	.....	.....
	Over 10%	CHELSEA (Triangle period. Requires confirmation)				
Silica (SiO_2) ..		65% and over	Over 65% (added mainly as silicates)	63% and over	50% or less	50% (exceptionally 58%)
Lime (CaO) ..		20% (less if lead present)	Negligible or accidental	} The presence of one excludes the other	Due to the bone-ash	5% to 10% additional to bone-ash
Magnesia (MgO) ..		Nil	10% to 15%		Nil	Nil
Bone-ash ..		Nil	Nil	Under 5%	25% to 45%	25% to 45%
Alumina (Al_2O_3) ..		5% (less if lead present)	5% to 7%	10% (less if lead present)	8% to 16%	8% to 20%

not to be expected in any of the factories, with the possible exception of Worcester, and it is probable that the table will require modification when the series of specimens selected for analysis has been extended by Dr. Plenderleith.

Collectors often come across "problem pieces." Certain pieces of Longton Hall and Derby have been attributed to Bow and even Chelsea. The chemist knows, however, that whatever superficial resemblance the productions of these factories may have for one another there should be no mistake about Bow if the simple test for phosphate be applied. Although Chelsea porcelains of the gold anchor period are also phosphatic the technique and motif differ so widely from those of Bow porcelain that their productions can seldom be confused with one another. It is still possible for certain Derby pieces to be mistaken for Longton Hall both on grounds of composition and colour decoration. There are as yet some difficulties to be overcome in distinguishing early Worcester (Dr. Wall period) from pieces made at Bristol but pieces from these factories could seldom be mistaken for Chelsea, Derby, Bow or Longton Hall even without the assistance of the chemist.

The differences between the products of Lowestoft and Bow depend on colour decoration and design rather than on composition, but pieces decorated in underglaze blue are not so easy to distinguish, and reliance has to be placed on certain characteristic features connected with workmanship and finish of detail.

III—CHEMICAL TEST FOR PHOSPHATIC PORCELAIN

By HAROLD JAMES PLENDERLEITH

The task of classifying a collection of early English porcelains requires the grouping of pieces according to the factories from which they have emanated, as well as according to the different styles evolved therein, and experience has shown that it is often one of great com-

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plexity. While this is generally the work of the connoisseur, the chemist can supply information regarding the composition of the paste which often so materially strengthens the chain of evidence relating to the factory of origin of a specimen as to be decisive. A complete analysis unfortunately necessitates the mutilation of the specimen under investigation, and this restricts the number of specimens available. At the same time, when fragments can be obtained for analysis, they are generally too minute to allow of that degree of accuracy which is ever the aim of the exacting chemist.

On these considerations the author has been led to consider the possibility of obtaining information as to the nature of the paste by applying drops of chemical reagents to the bases of specimens, especially to portions which have not been glazed. Hydrofluoric acid has been found most convenient. This acid is capable of permeating any thin vitreous layer, and it was soon discovered that phosphate can be readily extracted by this means, whether the piece be glazed or not. Now the addition of a mere trace of phosphate to a solution of ammonium molybdate in excess of nitric acid is marked by the gradual formation, in a warmed solution, of a highly characteristic granular yellow precipitate consisting of ammonium phosphomolybdate. So delicate is this test that quantities of phosphoric acid amounting to less than 0.5 per cent. of the paste can be readily detected. At first sight the delicacy of the test would seem to restrict the sphere of its usefulness, but conditions have now been established which, if rigidly adhered to, can lead to no confusion in the differentiation of phosphatic from non-phosphatic porcelain. A new weapon is placed therefore in the hands of the collector, and one of considerable value in certain cases.

Several of the early factories produced copies of the same popular models, and as some of these were issued in the white, i.e., without coloured decoration, it is not surprising that mistakes in attribution have been made by collectors. The utility of the drop-reaction test for phosphate in such cases lies in its ability to distinguish the bone-ash pastes of Bow and Lowestoft from those of other factories. The value of this evidence to collectors and others seems to warrant a detailed description of the method of testing for phosphate, so that anyone unaccustomed to the technique of chemistry may be enabled to carry out such tests for himself. The actual operation is, indeed, very simple, and where over 10 per cent. of phosphoric acid is present, as in Bow porcelain, the result is obtained quite decisively in the course of a few minutes. It should be emphasized, however, that the under-mentioned conditions must be closely adhered to, and the strictest cleanliness observed, otherwise the results may be completely vitiated.

Little apparatus is required:—A few test-tubes (about 6 ins. by ½ in.), a glass or vulcanite rod, some source of heat (a Bunsen burner, preferably), and the two solutions detailed below, all of which may be obtained from dealers in laboratory fittings and supplies.

Solution 1.—Pure hydrofluoric acid.

Solution 2.—Ammonium molybdate. The most convenient strength of solution is prepared by diluting strong ammonia with an equal volume of water and dissolving one gramme of pure crystalline ammonium molybdate in 25 cubic centimetres of the ammonia-water mixture. This is allowed to stand till clear if necessary. It is then poured into 50 cubic centimetres of strong nitric acid; the liquid becomes hot, and is allowed to cool before use.

Note.—If kept a long time, this mixture will gradually deposit molybdic oxide, which settles as a white insoluble powder. The clear solution may be decanted from time to time, and when kept in a glass-stoppered bottle remains quite effective for months. Its efficacy may readily be tested at any time on a piece of modern bone porcelain by following the instructions outlined below.

Mode of Application

Clean the base of the specimen in running water and dry with a clean cloth. Add about three drops of hydrofluoric acid to a portion of the base as free from glaze as possible, transferring the acid by means of the rod. Allow the reagent to remain on the porcelain for five minutes. In the meantime the rod is washed in running water. A clean test-tube is half-filled with the molybdate solution and heated till just too hot to hold with comfort, but on no account must the liquid be brought to boiling point. At the end of five minutes wash the drops from the porcelain specimen into the test-tube by a forced spray of pure water and again wash the seat of the reaction on the porcelain thoroughly under the tap to free it entirely from hydrofluoric acid.

If a porcelain specimen is phosphatic, the contents of the tube will assume a marked yellow tinge on shaking, which will gradually become more accentuated on reheating until the whole assumes a turbid lemon-yellow appearance. On allowing to remain in a warm place for some time a *yellow* precipitate will settle to the bottom of the tube and its quantity could, if necessary, be more readily estimated. It need hardly be stated that the quantity of yellow precipitate indicates the total amount of phosphate obtained under the conditions. If a test gives a *white* precipitate it may be due to precipitation of molybdic oxide caused by overheating, or, perhaps, to silica, and in this case the test must be repeated. If no yellow precipitate is formed when the test is carried out according to the rules laid down, it is certain that there is no phosphate present in the paste.

After some preliminary experience in testing bone-porcelain by the method outlined above, the next stage is to learn to differentiate between quantities of phosphate of about 2 per cent. (e.g., Liverpool) and quantities of 10 per cent. and over (e.g., Bow and Lowestoft). To do this two modifications are necessary:—(1) The time allowed for the hydrofluoric acid to react on the paste should be reduced to exactly one minute; and (2) after washing the test drops into a tube, adding molybdate and warming, the tube should be side aside for twenty-four hours before making a final decision. If these conditions are followed, porcelains containing 2 per cent. phosphoric acid will give a yellow colouration only, with perhaps the merest trace of sediment, while those having over 10 per cent. will have a decided granular yellow deposit. It is advisable always to carry out one or two tests at once in order to have a standard of comparison.

Finally, it is a prudent safeguard to test a few drops of the hydrofluoric acid with half a test-tube of molybdate occasionally, to ensure that no phosphate has been introduced from the rod. Test-tubes which have been used for previous tests may be cleaned by hot ammonia solution which has the property of dissolving away any residual yellow phosphomolybdate precipitate. The two solutions required for the test must be regarded as dangerous sub-

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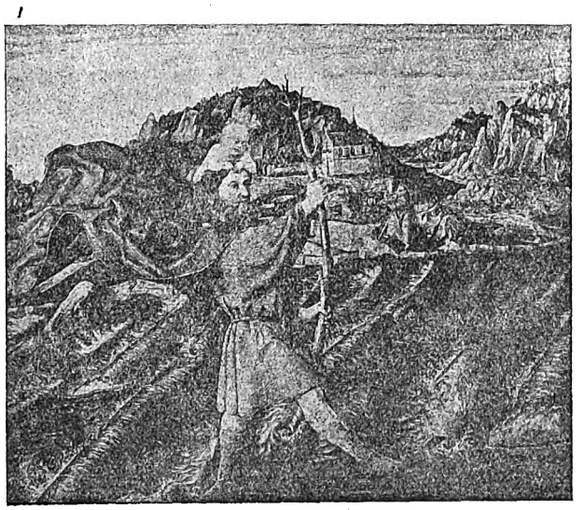
stances, and due precautions taken to wash any from the skin, to avoid accidents.

This paper is published by consent of the Department of Scientific and Industrial Research. It must be added that since this article was written the author has been in communication with Professor Collie (University College, London), who for over fifteen years has used the same drop-reaction test for phosphate in the examination of Chinese glazes. There is therefore nothing novel in the test, although the work was developed independently, save its systematic application to English porcelain, and the modification of the method set forth above for the benefit of those unacquainted with the technique of chemistry.

CONRAD WITZ

By WILLY BURGER

CONRAD WITZ, the most important painter of the German school in the first half of the fifteenth century and the most interesting phenomenon of German late Gothic painting, has recently been the subject of unusually persistent research work. This heightened interest has enriched the œuvre of the painter by a considerable number of pictures, but the attribution to Witz of some of these certainly leaves room for difference of opinion. The case for the picture at Dijon, *The Sybil and the Emperor Augustus,* and its relation to the Heilspiegelaltar is clear and convincing. It is otherwise in regard to the recent acquisition by the Kaiser Friedrich Museum, the *St. Christopher* (reproduced below). The fine



ST. CHRISTOPHER, ATTRIBUTED TO CONRAD WITZ, BUT HERE ASCRIBED TO A LESSER FIFTEENTH-CENTURY BASLE PAINTER. PANEL, 33 BY 39 CM. (KAISER-FRIEDRICH MUSEUM, BERLIN)

exhibition of Upper Rhenish art in the Middle Ages in a ground-floor room of the Museum included four pictures attributed to the master: *The Queen of Sheba before Solomon,* a picture which in subject, form, and style harmonizes with the Heilspiegelaltar; that iconographically remarkable picture of *The Mercy Seat,* which Wendland[1] on good authority claims for the Petrus altar in Geneva; the *Crucifixion,* called in question by some critics, and in my opinion justly so; and, lastly, the *St. Christopher.*

The first three have their clear, bright colouring in common; but the last, by reason of its deep brown tones, is sharply separated from them and from all genuine examples. The very individual colouring of Witz, so intense and with such contrasting tones, is nowhere apparent here. The Berlin *St. Christopher* stands alone among the artist's work, not only because of its dull, dark colouring, but on account of the form.

A perfect comparison is available through the Basle *St. Christopher* by Witz [PLATE]. It is remarkable that Wendland in his amply illustrated book does not reproduce this picture, which he himself, with some degree of probability, associates with the Heilspiegelaltar. A glance at the two pictures reveals at once significant and important differences. Witz was never fond of detail, but always aimed at large linear effects in his landscapes, a good example of which is to be seen in *The Miraculous Draught of Fishes* in the Geneva Museum. But the landscape in the Berlin picture is composed of a mass of minute detail carried into the figure of the saint and into his loosely flowing mantle, whereas Witz always strives for a certain isolation of figure from landscape.

Wendland's chief argument for the authenticity of the Berlin picture is the almost complete identity of the St. Christopher figure with the first of the oarsmen in *The Miraculous Draught of Fishes* in Geneva. But this very circumstance is suspicious, for Witz was indeed much too fertile an artist to be obliged to copy himself. However, such a proceeding would be very likely on the part of a minor artist of a later period, who may well have used the unimportant figure in the Witz picture in nearly similar proportions for the Berlin picture. Furthermore, Wendland attempts to explain the unexpected impression made by the Berlin *St. Christopher,* which he himself has to admit, by the otherwise correct observation that a

[1] "Konrad Witz, Gemäldestudien," by H. Wendland, Basle, 1924.

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St. Christopher, by Conrad Witz. (Basle Museum)

Portrait of a Man, by El Greco. Panel, 49 cm. by 37 cm. (The Bredius Museum, The Hague)

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change of technique often occurs when an artist works on a scale to which he is not accustomed. Dr. Friedländer first came to this conclusion about the pictures by Dirk Bouts when he declared that this artist, in the large picture of *The Lions' Council House* (*Löwen Rathaus*) in the Brussels Museum, had somewhat missed his aim and seems awkward and stiff. But whether this conclusion also holds good in inverse order, and that an artist of great conceptions is unequal to executing detail, may well be debated as far as the German late Gothic school is concerned; for the German and Dutch painters of the fifteenth century, who lacked training in fresco, were, above all, skilled in painting detail. The difference in size between the Berlin *St. Christopher* (33 cm. by 39 cm.) and, for example, the Heilspiegelaltar (85 cm. by 81 cm.) is not so great as to account for the weak points in the former work. And the picture has defects of quality.[2] The drawing lacks firmness and determination, just as do the Naples *Holy Family* and the Berlin *Crucifixion,* which is always to be found in Witz's work. The rendering of the water, for example, shows an astonishing awkwardness of touch when compared with the workmanship of the Basle *St. Christopher.* Witz, who in the latter picture paints water quite as well as does Dirk Bouts in the Munich *St. Christopher,* cannot have drawn those sausage-like waves, which change the direction of their course without any apparent cause. *The Miraculous Draught of Fishes* in Geneva shows how much more faithful to nature the Basle artist was, though in that instance he was portraying less violently agitated water.

Finally, it must be borne in mind that the significance of the legend is not nearly so well brought out in the Berlin as in the Basle picture. The painter of the first is a mere copyist who, though he found a suitable model, has not succeeded, as Witz did, in bringing out the sense of weight in the figure of the child. The Berlin *St. Christopher* advances mechanically through the water at right angles to the onlooker's line of vision, while Witz makes his figure pass in a slanting direction through the ever-deepening water.

The Berlin picture bears witness to a much later date. The unpleasing, dreary dark colouring in which it is executed, with the crescent moon directly above, is meant to indicate the nocturnal hour of the legend; but such a degree of naturalism in the rendering of evening light is quite foreign to the first half of the fifteenth century. This circumstance recalls rather the painter Flémalle, the Dutch master by whom Witz himself was most influenced, or the still later Rogier van der Weyden, for example, in their *Nativity* pictures, in which the midnight hour is indicated by a lighted candle in Joseph's hand. Dirk Bouts first ventured to handle such a problem, and certainly not in such an awkward manner as the painter of the Berlin *St. Christopher,* who must have been some minor painter of the fifteenth century working in Basle.

[2] Unfortunately the photograph of the Berlin version received by us was so small that we have had to reproduce it with the text, but the little reproduction will at least be useful as a reminder of the original.

SHORTER NOTICES

AN UNPUBLISHED EL GRECO.—The portrait reproduced on the accompanying plate reached us through the courtesy of Dr. A. Bredius, who has just added it to the Bredius Museum at The Hague. It is of quite peculiar interest, because it represents the art of El Greco at that interesting and extremely puzzling moment in the artist's career when, with all the stylistic and technical notions he had absorbed from Titian and Tintoretto still fresh in his mind, he found himself, with what consequences will perhaps never be fully estimated, on Spanish soil. It is curious to observe how very close to Venetian art the painting as a whole really is, although the collar and the costume in general are worked in a manner that is nearly indistinguishable from that of the artist's mature years. We are informed that the picture was discovered in Spain by Mr. E. L. Moreno, of Paris, who brought it to the notice of the founder of the Bredius Museum. It has just been placed on view, and is one more attraction in an already very charming and instructive little collection.

A GOTHIC TAPESTRY.—It will be recalled that in our issue for August, our American correspondent, Mrs. Ella S. Siple, discussed (p. 99) an extremely interesting late Gothic Tapestry, recently acquired for the Huntington Collection of the Cleveland Museum of Art. As we went to press last month a fine photograph of the tapestry was received from America, and we now have pleasure in reproducing it on the accompanying plate.

IPSWICH AND NORWICH EXHIBITIONS.—The great bi-centenary exhibition of Gainsborough's works will, it is announced, be opened on Friday, October 7. The Queen has consented to act as patroness, and Prince Henry will perform the opening ceremony. The exhibition promises to be of peculiar interest to serious students of Gainsborough, since it will consist not only of some of the

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finest Gainsborough pictures in the world, but also of many paintings by other English and foreign artists who either exercised an influence over Gainsborough or who were themselves influenced by him. We cannot too heartily recommend this type of exhibition. Nothing is more instructive than to see on the walls of an exhibition room a collection of pictures such as might serve to illustrate a book on a given artist and his place in art history. The reality is so much more impressive than verbal descriptions. Everybody who saw the Crome exhibition at Norwich in 1922 agreed that the inclusion of other painters, carefully selected on the same principle, threw a flood of light on Crome as a stylist. Gainsborough is, of course, a much larger figure than Crome, and the arrangements, now complete, for the coming exhibition are so excellent that we may look forward with certainty to one of the most interesting and important exhibitions of recent years.

The very enterprising authorities of the Castle Museum, Norwich, have happily decided to take advantage of the presence of visitors to the Ipswich exhibition by inviting them to proceed to Norwich and there to see another exhibition, consisting of pictures and drawings by members of the Norwich School other than Crome and Cotman. This exhibition will be officially opened on Thursday, October 6, the day before the opening of the Ipswich exhibition.

M. HULIN DE LOO desires it to be noted by those who have read our articles and letters about the Flemish Exhibition at Burlington House, in several of which his name was quoted, that his researches are strictly limited to so-called "primitives," that he has never made any claim to be an authority on seventeenth-century art, and does not wish it to be thought that anything he may have said about pictures in the exhibition doubtfully attributed to Rubens and others should be regarded as more than a casual remark. He agrees with us that a substantial proportion of the exhibits in at least one of the rooms at Burlington House bore erroneous ascriptions, some being masterpieces; but points out, with justice, that it would, in many cases, be unfair to saddle the members of the Committee with the blame if the attribution insisted upon by an owner is unjustified.

JAMES DONALD MILNER.—It is with much regret that we record the death, which occurred on August 16, of Mr. J. D. Milner, Director of the National Portrait Gallery, and a valued member of the Consultative Committee of THE BURLINGTON MAGAZINE. His old friend and fellow-worker, Sir Charles Holmes, sends us the following note:—

"By his untimely death the country loses a repository of specialist knowledge which it can ill spare. English historical portraiture had been utterly neglected until the late Sir George Scharf made it his particular business. Visiting country house after country house, sketching and describing all the portraits which he found in them, and with the help of the long series of notebooks thus accumulated, raising the study of our national portraiture into something approaching an exact science, Scharf laid the foundations of the National Portrait Gallery upon an impregnable base. And in J. D. Milner, his youthful assistant, he found an apt pupil. Milner quickly absorbed his master's method, while an excellent memory for faces, prints, books, heraldry and family genealogy, rendered him in a few years a scholar whose opinion was everywhere accepted with respect. So it was universally felt when he was appointed to the Directorship of the Gallery in 1916, after having served under three successive Directors, that the appointment was the best conceivable. And as Director he fulfilled the expectations of his many friends, bringing to that office the same modest courtesy and careful scholarship which had been characteristic of him through life. His contributions to the literature of the arts were relatively few. One of the most elaborate is the account of the work of Tilly Kettle which appears in the most recent Annual Volume of the Walpole Society. It was during the preparation of this paper that the signs of the illness which proved fatal to him made their first appearance, and though it would not be fair to count him among the definite martyrs of scholarship, he was certainly one of the group of distinguished public servants who have died in harness. But this brief testimony to J. D. Milner's unique knowledge would be incomplete if it did not add one word about the man himself, and the shrewd, unpretending kindliness which endeared him to all who had the good fortune to meet with him often, or the exceptional privilege of working with him."

THE LITERATURE OF ART

THE AGE OF POUSSIN. BY C. H. COLLINS BAKER. HISTOIRE DE LA PEINTURE FRANÇAISE, 1627 À 1690. BY LOUIS DIMIER. 2 vols. 178 pp. + 132 pl. Brussels (van Oest).

Nobody can say that French art of this period lacked any opportunity. Patronage of mural paintings and chevalets, from royalty, nobles, merchant princes and the Church, abounded. Painters appeared at every corner steeped in what seemed the finest possible training and tradition, oozing ability from all their clever fingers. The contrast with the state of art in England at the same time is stunning. And here is M. Dimier persuasively expounding in two handsome volumes

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the fertility and genius that were rife from the return of Vouet to the death of Lebrun. But take Vouet and Lebrun and Lesueur, with all their opportunities and ability; and how much of their enormous insipid output will ever again excite? M. Dimier deprecates the "ecstacies" of the Le Nains, whose art has possibly been overrated. But there is something in *La Charrette* and even in the Le Nains' most Caravaggesque productions which makes Champaigne and Vouet, and, if we have the pluck to say so, a lot of Poussin incurably boring in comparison.

The most interesting question started by a survey of these artists is why and wherein Poussin was head and shoulders above them. Often one can see that but for the grace of God he had been merely another Vouet, Lahire or Lesueur; for his perception of life is usually no truer than theirs. But something saved him. Leaving aside the mystery of individuality and manual technical differences, we have as clues his preference for Domenichino over Guido, his attraction to Raphael and Titian and, most significant of all, his intimacy with antique gems and medals. It is a quality akin to these last and Greek vase paintings, rather than a richer and keener mentality, that raises Poussin, at his best, high above the Guido-Carracci-Caravaggio convolutionism of the others. His ideal was the low-relief frieze, the cameo and medal: theirs the highest kind of relief, inspired by the worst antiques and vulgarized by the Roman School. His chaster ideal of plane and form carried with it a more fastidious taste in colour, and a far more vital draughtmanship. M. Dimier sees Poussin as the most completely French of them all. It is not quite clear what this means, because the qualities which make Poussin what he is are not, apparently, French but classical. Nor is his perception of character specially national; his people are usually no more than a well trained troupe of conventional cosmopolitan actors.

M. Dimier has assembled most of the information available from older sources, even if he has not clarified it as much as possible by resolving it into clear chronological order and lists. His record of the names of some twenty or thirty assistants of Vouet, for example, is valuable; would that he had been able to pin more of them down in illustrations! Among minor blemishes we may note that the Claude reproduced on Plate 61 is not in the National Gallery but in the Uffizi, nor is Lord Radnor's seat Bowood but Longford Castle (plates 62 and 63).

Knives and Forks. By C. T. P. Bailey. 16 pp. + 75 pl. + 3 in col. (Medici Society.) 17s. 6d.

The ancient cutlery exhibited in the Victoria and Albert Museum is probably the finest and most complete collection in existence. Nothing, therefore, could be more fitting that that Major Charles Bailey, in whose charge it is, should write the first book in English on the subject. Most of the illustrations to this excellent monograph are taken, naturally enough, from the Kensington collection, but other sources—the British Museum, Hertford House and the collection of Mr. Sanders Fiske—have also been drawn upon for the purpose.

The history of the knife and fork, as set out in the introduction, starts in the fifteenth century with the knife as a lonely bachelor, and united only after several centuries to the fork. The whole story is full of interesting detail illustrative of table manners and customs of those times. We learn that the fork as a companion to the knife was unknown, in England at any rate, in the sixteenth century, that in the century following the knife and fork were employed only by the well-to-do, who took them out to dinner in a leather case, while as late even as the time of Queen Anne, most people still carried food of all kinds to the mouth with their fingers.

From the artistic side, the decoration of the knife and fork embraces the whole range of craftsmanship—gold and silver, and enamel, ivory, amber, agate, porcelain and even glass, being all employed in their production. In spite of its endless artistic possibilities, it is surprising that whereas many take pride in their silver plate, porcelain and table glass, few persons at the present time care anything about their domestic cutlery. This useful book may, one hopes, lead to improvement in this direction, and open up at the same time a special subject which is well worth the attention of the student. It fills, indeed, a very definite gap. Attractively produced, and illustrated with seventy-five admirable plates, three of which are in colour, this work will form a welcome addition to the library both of the general reader and the connoisseur. H. C. S.

Il Tintoretto. By Mary Pittaluga. 300 pp. + 61 pl. Bologna (Zanichelli).

Signorina Mary Pittaluga's book is to be welcomed as evidence that an interest in Tintoretto's genius, which in modern times was first reawakened in England by Ruskin, and then gained enthusiastic adherents in Germany, has now recovered ground in his own country. Without pretending to add anything new to the available mass of historical facts, the authoress attempts to claim for Tintoretto an independent æsthetic position. It seems to me that in doing so she lays too much stress on the phenomenon of light. D. V. H.

ART IN FRANCE: Le Garde Meuble National

The Mobilier National is one of the least known of our art organizations, and this applies not only to foreign countries but to France herself. This depository of ancient furniture and textiles, intended for the Palace of the President of the Republic and of the Presidents of the two chambers, was for many a year used merely as an office of administration to which the public had no right of entry. The meagre credits at the disposal of the institution were entirely absorbed by the expense of managing the three residences. The tapestries that are the chief ornament of the collection were never seen except during fêtes organized by the President in honour of foreign sovereigns or other distinguished visitors.

It was not until M. Guillaume Janneau took over the administration that a new spirit became evident

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in the old house in the Quai d'Orsay. M. Janneau lost no time in realizing that the place was in a state neighbouring on decrepitude. It never seems to have occurred to the French authorities that tapestries such as these ought to have been examined, repaired and restored by experts, not by the clumsy fingers of ordinary workmen, who sewed up the lovely seventeenth-century tapestries as if they had been so many woollen socks. Funds were short and M. Janneau has had recourse to a compromise. He has brought into existence a little repairing studio in which a number of specialists have set about the task of scientific reparation. When one remembers that the repairing of a single tapestry may require as long as three or four years the material difficulties confronting the scheme will be readily realized. All the funds of the Garde Meuble being appropriated for administration and nothing being available from that source for the work on the textiles, and it being now impossible to get money for the purpose through the Gobelins and Beauvais State factories, M. Janneau has applied to the Chamber for an allowance; but in the meantime he is attempting through the creation of " La Société des Amis du Mobilier National," whose members include several former Presidents of Council and Ministers of Public Instruction as well as students of textiles, to stir up public interest and so attract funds to the scheme.

A series of conferences with demonstrations took place this summer at the Archives Nationales, where the tapestries were taken for the purpose. The Society further intends to organize a series of local exhibitions, with the object of attracting subscriptions, and there is even some hope of one day opening at the Grande Meuble a real museum of French Tapestry.

LETTERS

" TWO PORTRAITS BY GIOVANNI BELLINI "

SIR,—As director of the Gemäldegalerie, Stuttgart, I beg to comment on the article bearing this title by Detlev Baron von Hadeln, published in your July number.

1. The portrait, which formerly belonged to the Stuttgart Gallery, was not sold but exchanged for a large German *Crucifixion,* with the approval of a special committee of experts and of all authorities concerned. This painting was formerly in the Soltman collection and is published in Klassischer Bilderschatz Nr. 1263. It has been attributed to Hans Schäuffelein and to Martin Schaffner.

2. According to Konrad Lange's critical catalogue of the Gallery (ed. of 1907, p. 186), the author of the Venetian portrait could not be identified, because the face had been totally washed off (verputzt) and repainted. The repainting must have been executed about 1850. This bad state of preservation was the main reason for the gallery having agreed to the proposed exchange.

3. A close comparison of the photographs taken in 1923 with the reproduction published in THE BURLINGTON MAGAZINE, proves that the portrait has since then been under the hand of a new restorer and the whole face and head has been repainted afresh. In these essential parts nothing of the original painting has been preserved. The impression of the new condition is, even compared with the former one, that of a remarkable indecision, dullness and stupidity of expression, very different from the series of genuine Venetian portraits published in THE BURLINGTON MAGAZINE.

4. The attribution of the Stuttgart portrait as well as of the other ones to Giovanni Bellini seems to be rather dubious and a matter for serious discussion.

Yours faithfully,
OTTO FISCHER

[We have examined this problem with some care and, we believe, without prejudice to any of the parties concerned. It seems to us that Dr. Fischer's only justification for complaint is a somewhat trifling one, viz., that Baron von Hadeln made a slip in assuming that the portrait was disposed of by the Stuttgart Gallery by sale and not by exchange. Since in fact it was exchanged, the main question at once arises, was the German *Crucifixion* for which it was sacrificed, a better picture? A good photograph which is before us leaves us in no doubt whatever that it was not. The *Crucifixion* is a quite unimportant anonymous work and we do not for an instant believe it to be comparable as a work of art with the portrait which we published as a Bellini. As to the justification for that attribution, we remain unshaken by Dr. Fischer's arguments. We can assure our readers, if assurance is needed, that our correspondent is quite mistaken in saying that " the whole face and head has been repainted afresh." Dr. Fischer really must give way before those many reliable experts who have seen the Bellini in its present state—which he has not. He has not even seen a photograph. In his last paragraph he changes his tone. If to him the portrait now " seems to be rather dubious and a matter for serious discussion," why does he denounce our contributor for having seriously discussed it, and why should not a serious discussion of the kind have taken place before the portrait was disposed of by the gallery authorities? That, of course, is not our business, but we cannot honestly escape from the question.—EDITOR.]

" TWO UNPUBLISHED DRAWINGS BY JACOPO TINTORETTO "

SIR,—In your August number, Dr. v. Hadeln charges me with having quoted parts of his book on Tintoretto's drawings without mentioning his name. I beg to state firstly, that this is not in accordance with the facts, since I was fully aware of the origin and of the variations of the drawing when unearthing it; and secondly, I felt justified in considering a second reference to the book of the author named superfluous, assuming your readers to be well acquainted with this oft-cited work.

Yours faithfully,
LUITPOLD DUSSLER

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for Connoisseurs

Illustrated & Published Monthly

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Tapestry table cover, second half of the 16th century. Detail. (Merchant Taylors' Hall)

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EDITORIAL : *The Trafalgar Square Mystery*

WE have been very patient. Year after year we have taken the familiar road to the National Gallery with quickened pace and hopeful heart to see the latest acquisition. How many times have we exulted in the prospect of coming away all on fire with that purest of pleasurable emotions, satisfaction in the acquisition by the public of a great work of art? And how many times have we left the building sadder and wiser men? Hope dies hard, but in the end multiplied disappointment finds us physically unable any longer to keep quiet. Thoroughly convinced as we now are that the majority of our National Gallery purchases are well below the possible level, and that some of the gifts have an almost negligible æsthetic appeal, we believe that no broad-minded person will expect continued silence of an English organ of serious art criticism. So with the cry of *Noli me condemnare* on our lips, and much more in sorrow than in anger, we must proceed with our gloomy duty and abandon our minds to this grave and important matter.

But, as inevitably happens in discussing a question involving standards of taste, we find ourselves at the very outset in a quandary. Art has her laws as well as nature, and one of the most unyielding is that actual proof of the quality of a work of art shall be for ever unobtainable. How well the wise Reynolds put it when he cried, "Could we teach taste and genius by rules, they would be no longer taste and genius." So it was then; it is so now. The law is often exemplified when the value of a work of art is disputed in the law courts, where the barristers on either side are trained to adopt, for purposes of argument and for the ultimate use of judge and jury, a position as prejudiced as possible without being actually absurd. Prudent litigants "settle" such cases, simply because each side sticks to it, equally successfully, that the æsthetic appeal is strong or weak, just as it suits his book; and his Honour's hands are accordingly tied.

Now, any consideration of this question of National Gallery acquisitions is bound to be fruitless if those concerned are determined to take sides after the manner of barristers. One cannot function as advocate and judge at the same time. But we are convinced that one who can claim to be an ordinary sound judge of pictures, and yet has enough character to be reasonably candid and dispassionate regarding what may be called the politics of art, will possess or can develop sufficient detachment to realize that the pictures that have been accepted for the nation in recent years are disquietingly poor in quality. But though, as we have admitted, we cannot argue that successfully in so many words, we have very good reason for believing that our readers in general share our view. Indeed (and this in the nature of a confession and a concession) some of them adopted the view longer ago than we care to remember. In spite of a natural dislike of admitting so serious a shortcoming on the part of those representing in this sphere our own country, easily the greatest nation of collectors in the world, and in spite of an affectionate regard for the welfare of the greatest art gallery in the world, a regard which we have consistently expressed for the past quarter of a century, we are compelled to base what we have now to say, or rather to ask, on the belief that we are being poorly served by our masters at Trafalgar Square.

We have no desire to harp upon the past. It is the future that matters; but in the interests of truth, we invite our readers to look over the reproductions of the National Gallery purchases during the last three years, as they appear in the reproductions on the following pages. It should be explained that we have omitted pictures that have been purchased with the substantial aid of private persons; and that the recently purchased Philips de Koninck and Lawrence are also excluded, since it would be improper as yet to divulge the prices paid. With these exceptions, the total works out at well over £20,000. In these impoverished days, when the millions of sterling per annum at the disposal of the great American museums are making the National Gallery grant-in-aid of £7,000 look every year more ridiculous, this is a very important sum of money, and it was of the first importance that it should have been spent prudently.

We cannot, with the best will in the world, persuade ourselves that it has in fact been spent prudently. One person may think that this picture or that is worth the price given for it, but looking at the purchases as a whole, it will, we think, be generally admitted, with whatever reluctance, that the vendors got the better of the bargain. But even supposing (what we do not admit) that the nation paid the just market price in every case—what, we ask, does the nation want at all with some of these works? Why, for instance, should anyone have thought it desirable that the National Gallery should acquire such a work as the Russian Primitive. Can its acquisition conceivably be accounted for by anti-Bolshevik propaganda? Certainly it most successfully "lowers the prestige" of

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Russian art. [N.B.—This is a joke.] It is really so ignoble a thing that it would have been scandalous for the nation to have acquired it for nothing. True, some pitiably impecunious collector, with a taste shaken if not depraved by prolonged gloating over Russian objets d'art, might have been forgiven for buying it; but it is discouraging indeed to know that it is possible for the authorities of the National Gallery to so much as consider the purchase of so feeble a work of art.

This leads us at once to the sad fact that our chief complaint must not be that our funds are being wasted, but that, quite apart from that, we are seeking for and, unfortunately, finding pictures quite unworthy of our glorious past and our great collection. This has been going on for years, and that it is still going on is amply demonstrated by the almost incredible spectacle of a recent fierce and spectacular battle at Christie's between a representative of the National Gallery (whose mission was on the occasion disastrously concealed) and the great dealers. The coveted object was Lotto's *Lucrezia*. In the end the great dealers, after forcing up the price to well over £20,000, wisely let the National Gallery have the weak thing. Since then it is not surprising to know that everyone has been asking, "Why not the Pesellino?" for the little *Virgin and Child with six Saints*, by that artist, was by common proclamation the glory of the Holford Collection; and the fact that it actually realized some thousands of pounds less than did the Lotto deepens one's regret that it does not hang to-day in the National Gallery.

Wishing to be merciful to our readers, we have resisted the temptation to reproduce as many purchased pictures as we should have liked, and of adding samples of those acquired by gift. Had we done so, and had we deliberately selected the poorest examples (a course we have studiously avoided), our case would have been substantially fortified. If the reader either already knows that this is so, or is willing to take our word for it, he will be compelled to ask himself whether the authorities at Trafalgar Square know a good picture when they see it, whether they are not afraid to look a gift horse in the mouth, whether there is not something sorely wrong with their organization, or whether these factors are responsible in combination for the situation.

Of course, we hope with the utmost earnestness that the disease is due to removable causes. Only a fool would nurse a desire to raise a scandal with the idea of showing up anybody concerned. Very often, a close and sympathetic diagnosis of a trouble of this nature reveals the fact that no particular individual is to blame. May it prove so in this case! All will at any rate agree that the task of the authorities of the National Gallery is an excessively difficult one. With these thoughts in mind we shall proceed as best we can to devote ourselves to an investigation of the real causes of the long decline and the threatened collapse. We hope to be in a position next month to throw some light on the mystery.

A TAPESTRY AT THE MERCHANT TAYLORS' HALL

I—BY SIR FREDERICK FRY

THIS piece of tapestry [FRONTISPIECE and PLATE II] has been in the possession of the Merchant Taylors Company for upwards of three hundred years. There is some doubt as to whether it was acquired in 1616 or 1618.

In an inventory or "View of the Company's Estate" made in 1618 appear the following two items:—

> "One faier Carpett of Tent worke of the guift of Mr. Vernon for the King's Chamber," and "One cubbard Cloth of tente work bought of Mrs. Prockter for the cubbard in the King's Chamber."

No other inventory was taken until 1693, when one of these tent work furnishings had disappeared, and only "One large Tapestry Carpet" is entered. There does not appear to be any entry in the accounts of the acquisition of any other needlework carpet between 1618 and 1693, and I have assumed that the compilers of the inventory of 1618 used the words "tent work" inaccurately.

The Vernon carpet was given to the Company by the executors of John Vernon immediately after his death in December, 1616. The Procktor cloth was acquired in 1618 under the circumstances set out in the following resolution of the Court of the Company in July of that year:—

> Whereas the Company have often borrowed a faire needlework carpett of Mr. Proctor, deceased, to use in the King's Chamber on Election dayes, and that Mrs. Proctor, widdowe, is willing to sell the same to the Company before any other. It is therefore ordered and agreed that the Company, understanding that the price wilbe about Tenn pounds, our Master shalbe entreated to buy the said cubberd cloth at such reasonable rate as he maie.

Procktor was Master of the Company in 1593; Vernon in 1609. The latter not only made

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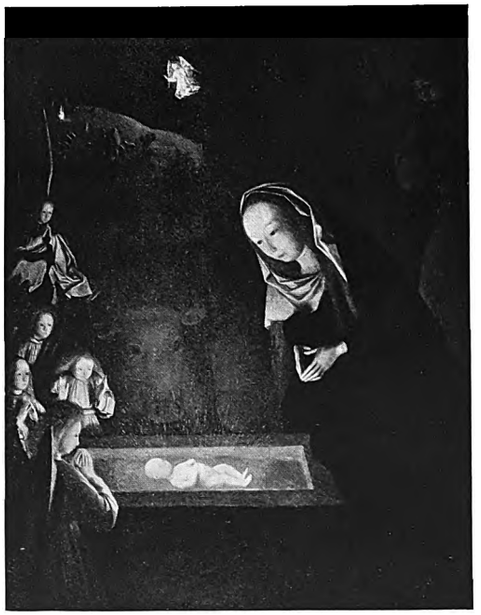

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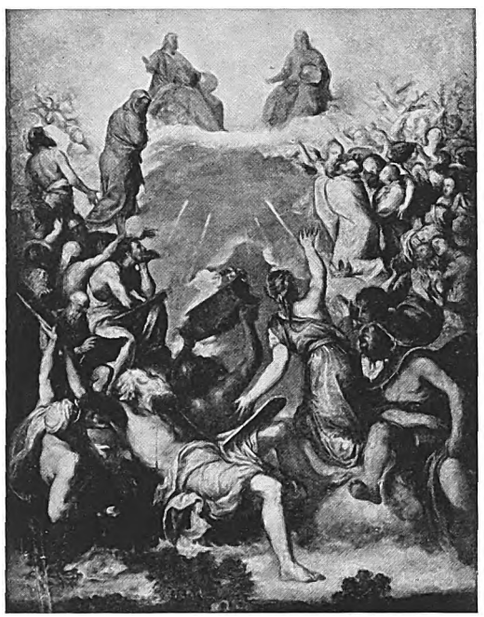

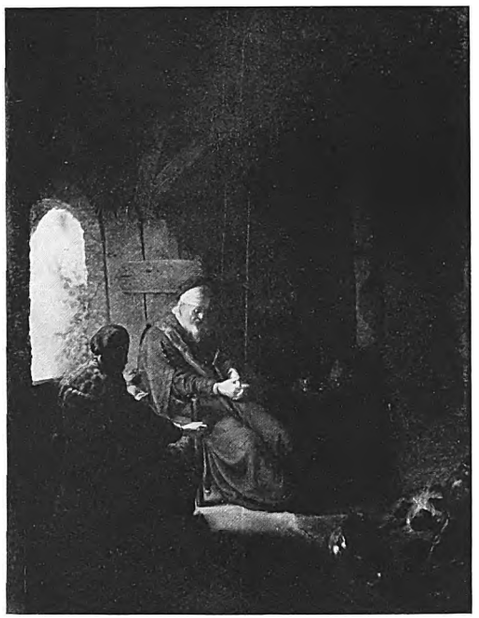

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A—An Evangelist; School of Pietro Cavallini (£1,250, set of 3); *B—The Nativity,* by Geertgen tot Sint Jans (£9,000); *C—The Meeting of Joachim and Anna,* by the Maître de Moulins (£10,000); *D—The Trinity,* by Titian (£11,000); *E—Tobit and his Wife,* by Rembrandt with Gerard Dou (£2,500); *F—The Transfiguration;* Russian School, early 18th century (£50). National Gallery purchases, 1925-1927, with prices paid

Plate I. Editorial: *The Trafalgar Square Mystery*

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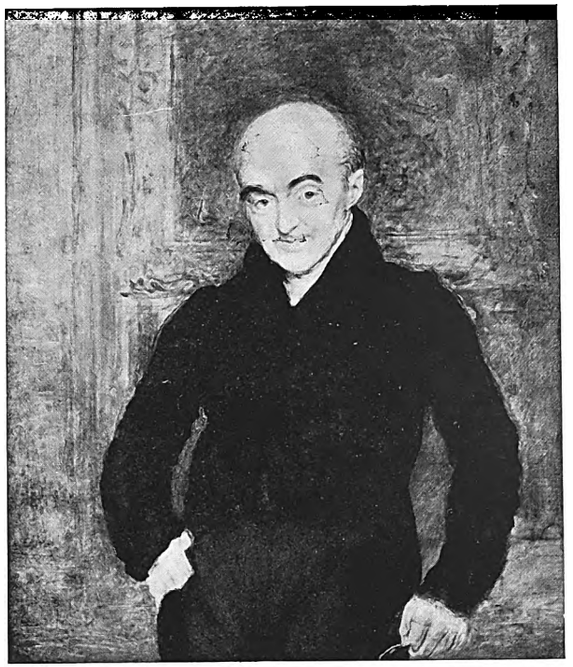
A, B—



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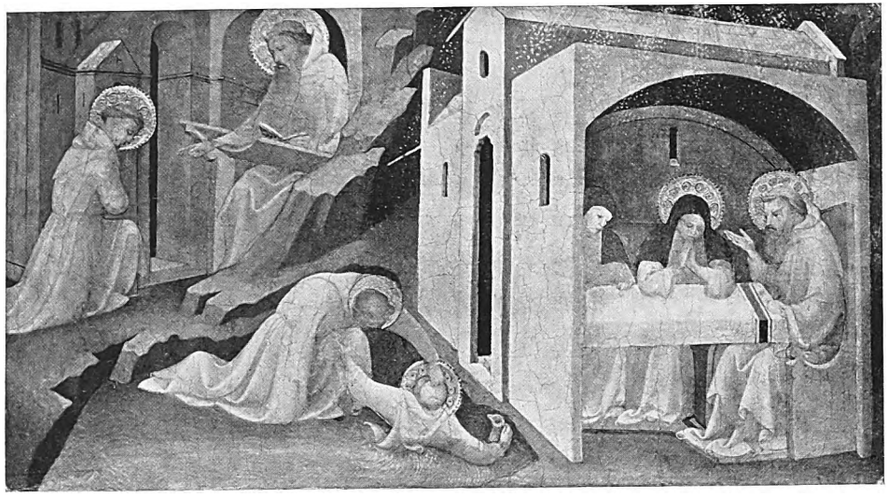

—E

A—An Abbè, by Piazzetta (£900); *B—Portrait of a Man in Murrey Velvet,* by Joseph Highmore (£300); *C—Samuel Rogers,* by John Linnell (£20); *D—The Miracles of St. Benedict, by Lorenzo Monaco* (£500); *E—Jacob and Laban,* by H. Terbrugghen (£141 15s. od.) National Gallery purchases, 1925-1927, with prices paid

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liberal benefactions to the Company by his will, but he also gave in his lifetime eight pictures, four of which are still extant. Which of these two carpets is the one which has survived is a matter on which opinions may differ, but I have little doubt that it is the one bought from Mrs. Procktor.

II—BY A. F. KENDRICK

The remarkable tapestry in the possession of the Merchant Taylors Company of London is a work of the latter half of the sixteenth century, and therefore it must have been comparatively new when first recorded, as Sir Frederick Fry has shown, among the possessions of the Company. It brings at once to mind, in a way that few Flemish tapestries do, the work of the contemporary weavers at Barcheston, in Warwickshire. The founder of that factory, as we know, sent the man destined to be his chief craftsman to the Low Countries to learn the rudiments of tapestry-weaving. The result was that, with the technique, many ideas for decorative motives were picked up as well. This was to be expected. A designer, however eminent he may be, whose experience is limited to the medium in which he works, cannot be expected to produce a satisfactory cartoon for tapestry. When Hogarth sued Morris, upholsterer and tapestry-worker, for payment for a design on canvas representing the element of Earth, which he had agreed to do as a pattern for tapestry, probably there was good foundation for the plea urged by Morris's workmen, who were "most of them foreigners and had worked abroad as well as here"; and who were "all unanimous that it was impossible for them to work tapestry by it."[1] It was not that Hogarth did not know his business, but that he did not know the business of tapestry-making. The translation of designs into the appropriate technical language, the frequent borrowings by one factory from another, and, above all, the overshadowing influence of Flemish work, often render the classification of a tapestry, in default of factory marks, a hazardous process.

The Merchant Taylors' panel is the predecessor by a generation of the English tapestries of the *Seasons* at Hatfield,[2] and how easily might it be in the same line of descent. Another affinity which comes to the mind with still greater insistence is that with the tapestries at Drayton House, bearing the arms of Queen Elizabeth's Earl of Leicester and Warwick on a background of flowers.[3] Indeed, in this case, the similarity of the birds conspicuously set in the foreground is such that a common origin, or at least a close association, is beyond question. The Drayton House tapestries have been, very excusably, claimed as English. It is true that they show an easy technical mastery which is not always to be seen in the Barcheston work, but otherwise there are good reasons in favour of the attribution. It is eminently reasonable to suppose that the Earl, who took pains to commend Sheldon's public spirit in founding the Warwickshire factory, should have given him the commission to weave these heraldic panels. But we are compelled to question so natural an assumption. A weaver's mark on a displaced fragment of the Merchant Taylors' panel has an unmistakable reference to the Low Countries. The mark is that used by Francis Geubels, whose signature was on some very different tapestries lately shown at the Anglo-Belgian Exhibition in the Royal Academy. Geubels's mark should, by statute, have been accompanied by the two "B's" of the Brussels factory, but in the alterations which involved its displacement the factory mark appears to have been discarded altogether.

Why this tapestry, which otherwise is in remarkably good condition, should have undergone such drastic handling in each corner, is a difficult question to answer. The disposition of the elaborate border, with the figures based on the outer edge all round, shows that the panel was meant for use as a table-cover.

It seems probable (in fact, no other reasonable theory comes to mind) that the original form was that of a narrow oblong with four flaps to hang down at the sides, so as to obviate bunching at the corners. This is the best form for a table-cover of stiff or heavy material, and one that is known to have been used at the time. But the drawback is that such a cloth cannot properly be used except on a table of the right size. Whether this consideration may have led to a change of plan, either before completion or subsequently, it is impossible to say. Certain variations in the colours of the added work are in favour of a later time, but then comes the question whether the corner-panels can have been woven in England, where the tapestry then was. The records of the Company show that they had relations with tapestry-men from time to time. In 1587 Thomas Bonde and James Burton, "workers in Arras workes," were employed to clean the nine panels of the life of St. John the Baptist, then belonging to the Company.[4] A tapestry in the collection of

[1] John Nichols, "Biographical Anecdotes of William Hogarth," 1785, pp. 24, 25.

[2] "Walpole Society's Annual," Vol. II, Plates 45-48. Engravings by Martin de Vos were made use of by the designer of these tapestries.

[3] W. G. Thomson, "Tapestry-Weaving in England" (London, 1914), Fig. 9; "Archæologia," Vol. LXXIV, Plate 44.

[4] Sir Frederick M. Fry, "Historical Catalogue of Pictures at the Merchant Taylors' Hall" (London, 1907), p. 143.

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the King of Spain, showing a garden scene similar to that on the table-cover, is more typically Flemish.[5] A comparison of the two emphasizes the obvious thinness of design in the foreground of the Merchant Taylors' panel, and also the disproportionate size of the birds on the wing above, just as though they had been brought down from the top band of one of those borders symbolizing the four elements, and were meant to represent "Air." It is in such features that it comes nearer to Sheldon's more immature work.

Hitherto the Merchant Taylors' tapestry has been well looked after, and steps already taken for its further preservation are well warranted by its value and interest as a work of art.

[5] H. Goebel, "Wandteppiche" (Leipzig, 1923), Fig. 152; A. F. Calvert, "The Spanish Royal Tapestries" (London), Plate 242.

THE CRUCIFIX OF GUILIELMUS AT SARZANA

BY GEORG MARTIN RICHTER

NEARLY all the Italian frescoes and panels of the twelfth century have perished, but by a happy accident, a peculiarly valuable work dating from the first half of the century, in the form of a Triumphal Crucifix, has been preserved in Sarzana, a small town on the Ligurian coast.

The crucifix was considered miraculous, and it is probably thanks to this occult property that it has survived. It would appear to be impossible to overvalue its significance as a document in art history, for it is, with the exception of the Alberto crucifix, the only dated example of the twelfth century extant. The crucifix of Alberto Sotio in the Spoleto Cathedral bears the date 1187, that of Guilielmus in the cathedral at Sarzana 1138. This work will have to serve, in relation to future research, as one of the most important points of departure for a consideration of the chronology of the mostly undated works of the century. It is highly probable that this crucifix is the earliest Italian panel picture that we possess.

The inscription, placed between the head of Christ and the upper horizontal, is couched in leonine hexameters: "ANNO MILLENO CENTENO TER QVOQUE DENO OCTAVO PINXIT GVILIELMVS ET HEC METRA FINXIT." (I quote this text from G. Rosini's "Storia della Pittura Italiana," Pisa, 1840, as the inscription is to-day hardly legible.) It follows from this signature in verse that Maestro Guilielmus was acquainted with Latin, and was also a versifier; a possessor therefore of culture unusual for his time. He may have been a cleric.

The crucifix has frequently received mention in art literature (see Weigelt's article in Thieme-Becker). S. Varni has treated it most exhaustively in the Giornale Ligurtico (1874, p. 5). But Varni's monograph has no scientific value, and most of the other authors who mention the crucifix have never seen it. Actually this important piece has remained practically unknown up to the present day.

In the year 1715 Cardinal Casoni had it covered by an altar-piece by Solimena, so that it should be the better preserved. The head, however, was left free so that Christ should be able to speak to the believers. The altar picture was not removed till 1926, and it is only now that it is possible to study the crucifix in its original condition.

The cross is a thick walnut panel, about 8 cm. thick, 280 cm. long, and 210 cm. broad. This is covered with canvas, over which is a thin layer of plaster. The tempera colours are fairly light, particularly the reds and greens, whilst the blues have, as is usual, darkened. The painting is relatively well preserved, and there appear to have been no overpaintings.

Originally the crucifix hung in Sta. Maria, in Luni, but at the end of the twelfth century the population moved to the neighbouring town of Sarzana, on account of the bad climate, and it is probable that the Crucifix of Guilielmus was brought thither at the same time. It appears to have gone first to the Pieve di S. Basilio, and was moved later to the cathedral. As suggested by Podesta (Arte Antica nell' Duomo di Sarzana, Genova, 1904), it hung from a roof-beam in the centre of the church, but changed its place many times after this, till it was finally placed, in 1678, upon an altar of its own—known as the "Altar del Crocifisso."

The Crucifix of Guilielmus belongs to the class of large triumphal crosses that possessed richly decorated side pieces. Sirén was of the opinion that illustrative passion pictures began to be added to crucifixes in the third decade of the thirteenth century (see "Toskanische Maler im 13. Jahrhundert," p. 55), whereas van Marle inclined to the belief that they first appeared in the crucifix of the Florentine Academy (No. 3), which he places in the second half of the twelfth century ("Development of the Italian Schools of Painting," I, 206). But the crucifix of Sarzana proves that the development of richly painted pieces was already complete by the second quarter of the twelfth century. The tendency to simplify the elaborate form of crucifix is observable in the work of later painters. Already in the case of Alberto, only

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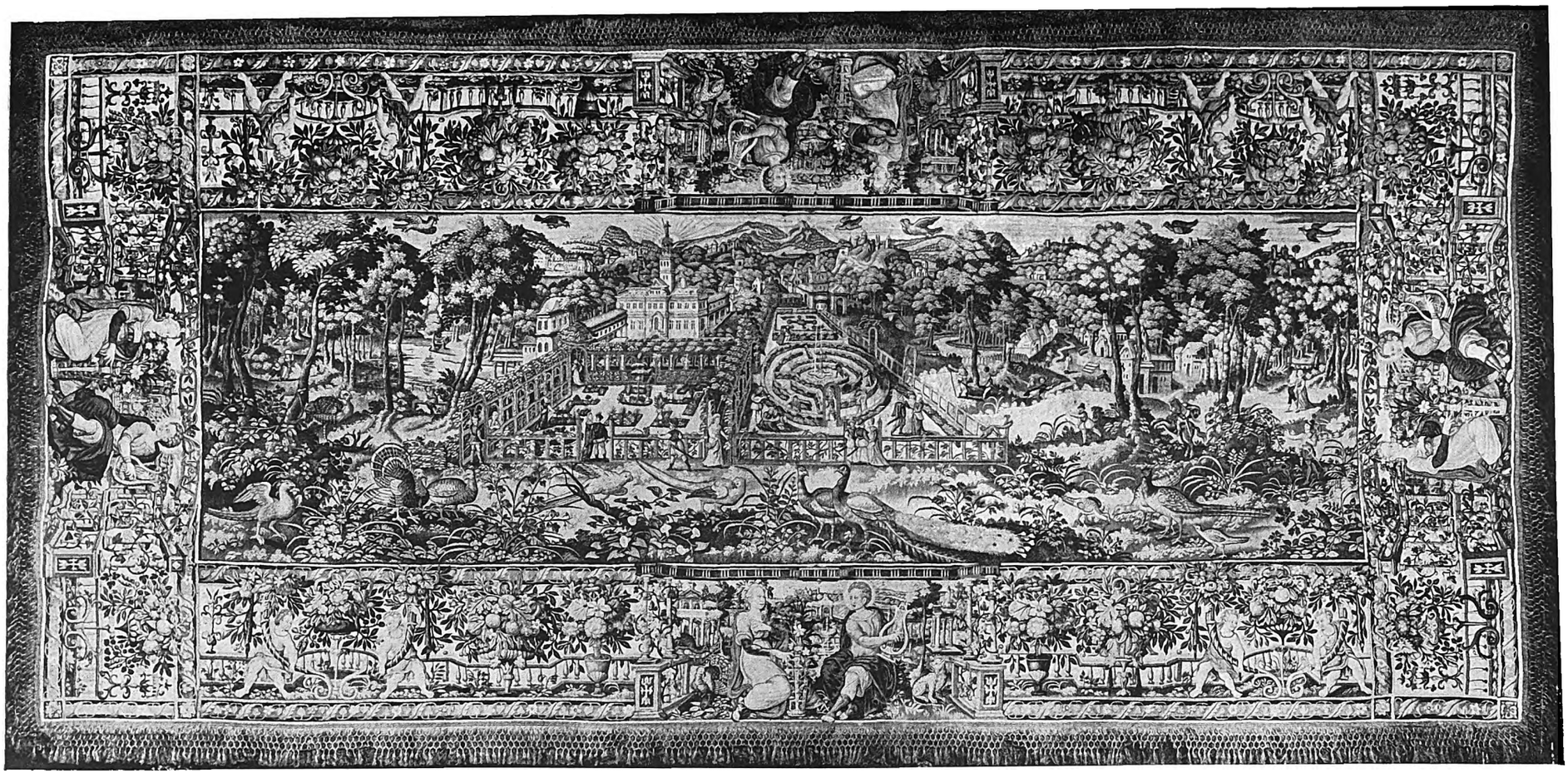

Tapestry table cover, second half of the 16th century; 2.21 by 4.62 m. (Merchant Taylors' Hall, London)

Plate II. A Tapestry at the Merchant Taylors' Hall.

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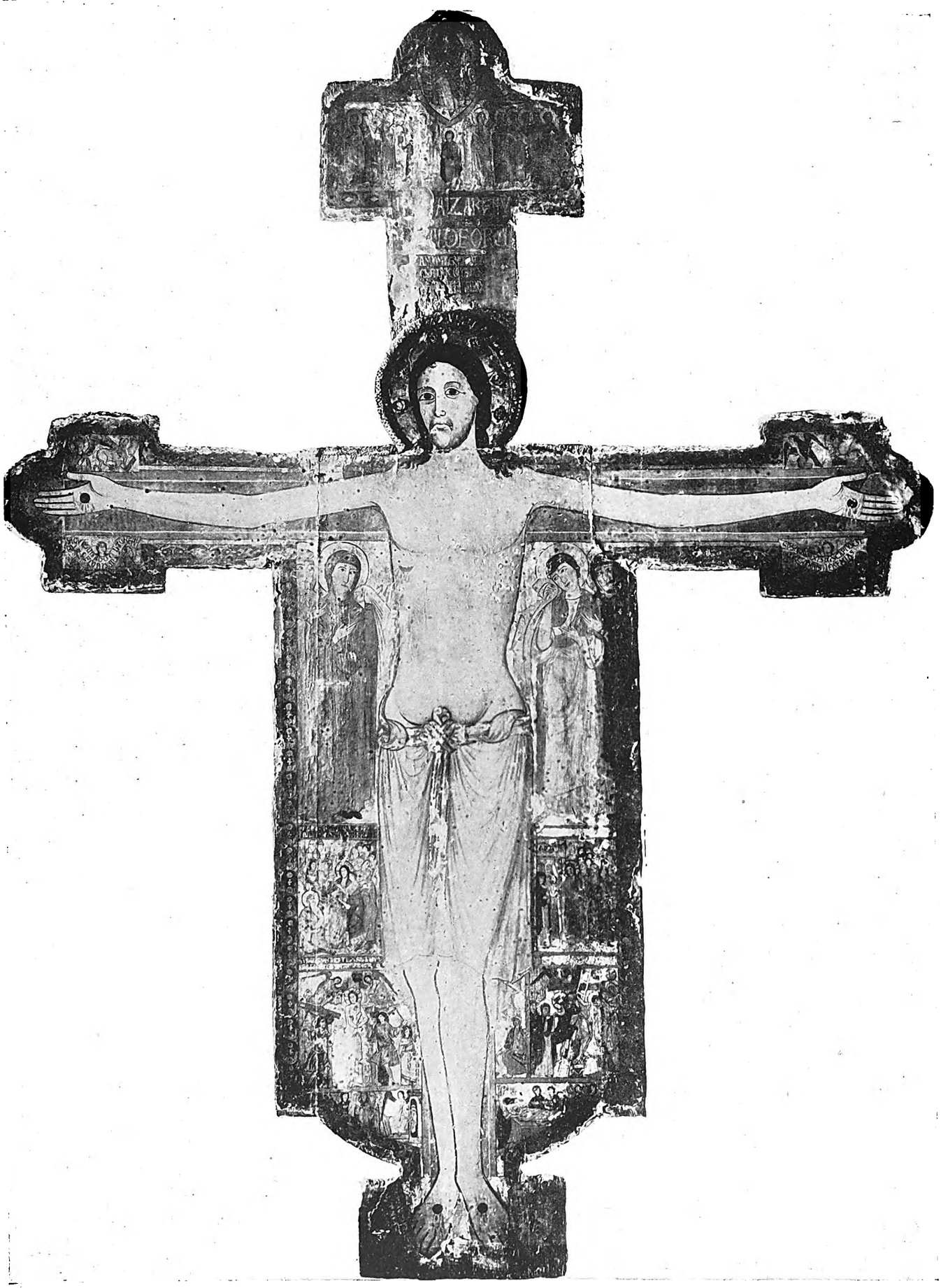

Crucifix, by Master Guilielmus; dated 1138. Panel, 280 by 212 cm.

Plate I. The Crucifix of Guilielmus at Sarzana

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the Virgin Mary and St. John appear in the side pieces, and in the thirteenth century even these lateral figures gradually diminish in frequency.

We have no knowledge concerning the development of the painted crucifix prior to the work of Sarzana. The supposition that the Virgin and St. John appeared from the very beginning upon the side pieces is an acceptable one. The painters of the earliest crucifixes doubtless closely followed the example set by the contemporary fresco painters, mosaicists and miniaturists, and here the representation of the Virgin and St. John under the arms of the cross was the rule. But as soon as the form of cross with side pieces had been conceived, the desire must have arisen amongst painters with a turn for decoration to fill in the surfaces of the side wings and the arms of the upper cross-beam with stories from the life of Christ. It must also be remembered that the tendency already existed to represent evangelistic symbols and scenes in the case of metal crucifixes of the time. It is also possible that the clerics commissioning the works were themselves responsible for the suggestion that the large crucifixes should be combined with a series of pictures. In those churches which did not possess any frescoes these triumphal crucifixes were probably intended to supply the alternative decoration.

The relationship that the crucifix of Sarzana bears to the frescoed crucifixions becomes at once obvious when recollecting the crucifixion in S. Angelo in Formis. There, as here, the form of Christ is placed entirely in front view upon the suppedaneum, the arms are stretched out horizontally, though somewhat loosely so. The left leg is placed a little in advance of the right one, and as a result the left side of the waist is somewhat drawn in. The loin cloth, which hangs down to the knee, is held by a narrow, horizontally placed belt, around which the upper end is laid in volutes. The head is held high, and is given a quarter turn to the left, and the large eyes are open. It is the type of Christ triumphant. The halo surrounding the head is carried out in relief, the inner part decorated with gems set in metal filigree. The edge of the halo is decorated with a geometrically patterned strip of linen, obviously superimposed at a later date. In between the carved wooden framework is visible. Immediately above the halo hangs the already mentioned signature, and above that the usual inscription, "JESUS NAZARENUS REX JUDEORUM." On the left wing, in the upper longer division, we find the Virgin about to place a handkerchief to her eyes, and beside her the Magdalen. Beneath these figures are two lines of lettering dealing doubtless with the lower scene, but which to-day are undecipherable. The latter presents the *Betrayal* [PLATE III, A] and the scene with Malchus. Thereupon follow two further lines of damaged lettering. In the third field we see the *Flagellation* [PLATE III, B], and to the right *The Maid interrogating Peter* [PLATE III, B AND D]. The latter is seen seated by the fire, on the corresponding field of the right-hand panel. Now comes a simple line, and beneath this, in the triangular footpiece, is a representation of the *Visit to the Empty Sepulchre* [PLATE III, B]. On the right we find the various rows of lettering quite obliterated. In the upper field is *St. John,* also with a handkerchief, and the *Three Marys* [PLATE II, C]. Below this follows the *Farewell of Christ to the Women of Jerusalem* [PLATE III, C], and in the background Simon of Cyrene with the cross. The next field shows the *Descent from the Cross* and Peter, again in a separate space. Lastly, in the triangle below, is the *Entombment* [PLATE III, D]. On the upper transverse beading is the *Ascension.* In the middle, Mary, with upraised hands, between two angels and the eleven Apostles, above it in the mandorla the enthroned Christ giving his blessing [PLATE IV, A]. At the ends of the transversal are to be observed the symbols of the Evangelists, and beneath each a half-figure bearing a lettered scroll [PLATE II, D, E]. The left-hand one bears the words: "SICUT OVIS AD OCCISIONEM DUCETUR. ISAIAS," and on the right: "SPIRITUS OVIS NOSTRI CHRISTUS DOMINUS CAPTUS EST IN PECCATIS NOSTRIS. IEREMIAS." Along the edges runs an ornamental border composed of leaf formed crosses, each between two rosettes and framed in leaves. The bordering of the cross-beams is richer and displays a narrow, inner band composed of small double circles, and a wider outer band containing similar elements to the side borders, but more richly decorated.

From an iconographical point of view the items of unusual interest are: The angels in the *Flagellation* kneeling on roofs in the background, and engaged in handing cloths to Christ; the *Farewell of Christ to the Women of Jerusalem,* and in the *Descent from the Cross* the presentation of the sun and moon. All these, including the *Ascension,* are in the Byzantine tradition. In the *Descent from the Cross* Joseph of Arimathæa is represented holding the body of Christ from below, whilst in the later representations of the thirteenth century Joseph stands higher up on the ladder and holds the body from above. Western characteristics are, however, also noticeable, as in the proportionate sizes of the various figures. Gabelentz has given a graphic and inclusive exposition of the iconography of

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twenty-one early crucifixes (see " Festschrift für P. Clemen "; Dusseldorf, 1926); but the descriptions of the crucifix of Sarzana in this work are not quite correct.

It is necessary to project oneself into the spiritual and theological atmosphere of the middle ages, so transfused by symbolism, in order thoroughly to understand the significance of the picture cycle presented in this crucifix. Guilielmus gives us an epic of suffering. The prophetic words on the scrolls represent the symbolical union of the Old and New Testament and foretell the tragic fate of our Lord. The crucifix of S. Frediano in Pisa, which, next to the one of Sarzana, appears to be one of the earliest pieces, also bears at the end of the cross-beams two prophets with scrolls. One may from this fact reach the conclusion that all the earliest crucifixes possessed a definitely symbolical character, whose significance, however, was already lost to most of the painters of the thirteenth century. Above the prophets afore-mentioned are also the evangelist symbols, which in this juxtaposition also possess a typological and symbolical significance.

The kiss of Judas, the betrayal of the friend, is the commencement of the soul's suffering. The noble and royal form of Christ throws its questioning glance into the infinite, deeply moved it passes over all human weaknesses. In the relationship of Peter to the Maid in the lower section the theme of betrayal is continued. The painter displays in the Flagellation the profoundest degradation of the Son of God. Here also the gigantic figure of Christ overtops the figures of the executioners. And again his glance, ignoring the earthly surroundings, seeks the transcendental world which he feels himself approaching. The farewell to the women of Jerusalem, which only plays a subordinate part in the Evangels, gives the artist a subject which he again symbolizes and intensifies. It is the farewell to Jerusalem, to his mother, his friends, to this material world, in fact. Once again observe the glance of Christ, untroubled by the tragedy of the moment, firmly fixing itself upon the future with divine passion. In the next scene the tragedy is already over; the painter does not present the agonizing death of the Master. Subsequent scenes are carried out on a smaller scale—the theme of the Passion has been exhausted. In the Entombment the head of Christ appears restful and dignified. It is no mere chance that the Entombment is represented—being nearest the earth—on the lowest field. The corresponding scene of Mary at the grave leads us to the Ascension, which is consequently represented in the uppermost panel. All these scenes, with the large figures of the mourners, are grouped around the gigantic figure of Christ Triumphant, He the open-eyed, the vanquisher of death. If one compares the Crucifix of Guilielmus with later works, one reaches the conclusion that in none is the theme of the Passion handled with such concentration and tact, nor with such understanding. The Lucchesian crucifixes of S. Michele and Sta. Maria dei Servi give the impression in this relation of being inferior imitations; so also the crucifix of Sta. Giulia, in Lucca, dating from about 1220 (reproduction of the three above-mentioned pieces in Siren). Hardly any element of the real Passion of Christ has survived in these. Below the figures of the mourners it became the rule to place the executioners, in the act of breaking the bones of the robbers, a subject which is really little related to the Passion. It is clear that these later Lucchesian masters wished to treat the theme of the Crucifixion from another point of view. The study of movement and nude in the robber scene probably motivated this procedure. In the lowest fields we get the burial and the Marys at the grave. The Pisan crucifixes of the close of the twelfth and of the thirteenth centuries are again different. The painters introduced another Christological cycle. Other scenes from the life of our Lord are added, as, for example, in the Crucifix of the Gallery in Pisa, from S. Sepolcro, where all the incidents connected with the Resurrection are elaborately portrayed (see reproductions in van Marle, I, p. 210).

No panel or fresco of any importance contemporaneous with the Crucifix of Sarzana has been preserved. If we now attempt to deal critically with the æsthetic achievement of Guilielmus, we must confess our inability to arrive at any definite result. The comparative method of art criticism must fail where there is no work with which to make the comparison. In particular it is impossible to determine the significance of the master in relation to the achievements of his own generation. Lucca attained its highest political significance in the eleventh and twelfth centuries, at a time when Bonifazio III and later his daughter, the famous Countess Mathilda, lived there. In those days Lucca was the most powerful city of Northern Italy. One may accept the supposition that the town possessed at this time a flourishing school of painters, and the Crucifix of Guilielmus gives weight to this hypothesis. There seems to be another proof of the artistic life of the period in Lucca in the shape of the Gospel Book—now in the J. Pierpont Morgan Library—which was presented in about 1095 by the Countess Mathilda to the monastery of St. Benedict at Polirone, not far from her castle of Canossa (Sir George Warner, "The Gospels of Mathilda,

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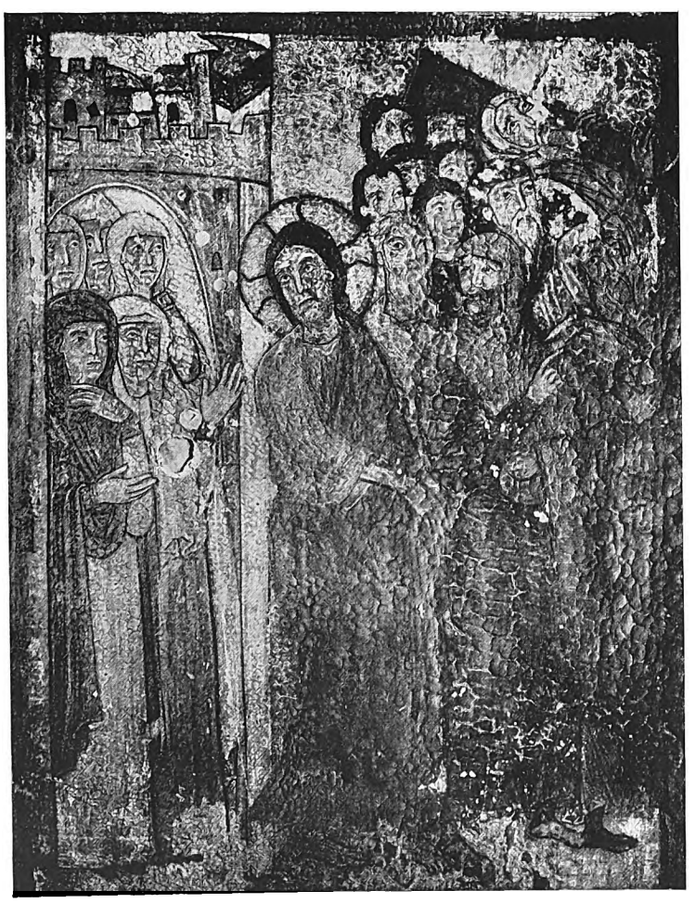
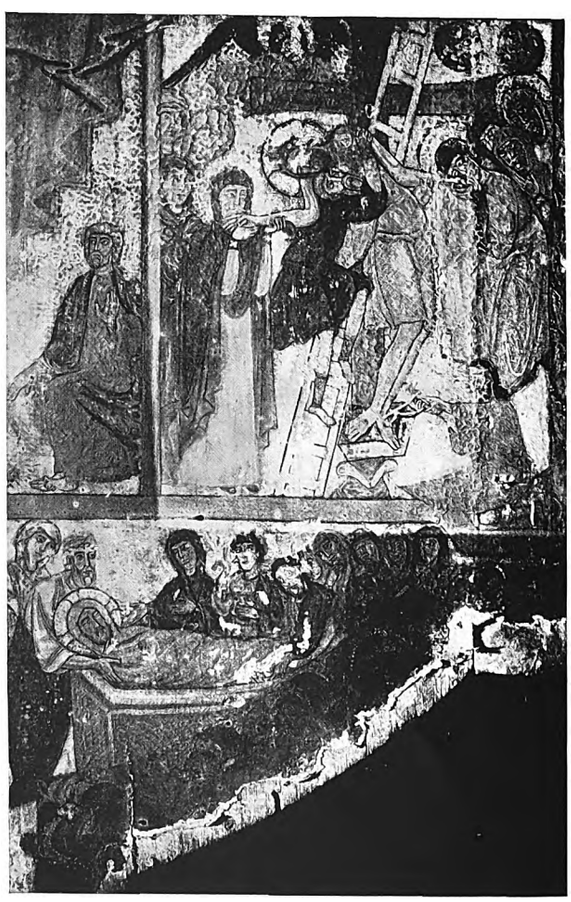
A—The Betrayal by Judas

B—The Flagellation and *The Visit to the Empty Sepulchre*



C—The Farewell of Christ to the daughters of Jerusalem



D—The Descent from the Cross and *The Entombment.*

Details from the Crucifix of Guilielmus

Plate III. The Crucifix of Guilielmus at Sarzana

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Countess of Tuscany," London, 1917). But apart from these remnants, we are forced to admit that the work of this school has almost entirely disappeared from the face of the earth.

Not only in Lucca, but in all Italy, there remain no important works of the decade 1130-40. The mosaics of Sicily, and those of Sta. Maria in Trastevere, at Rome (*ca.* 1145), are hardly to be considered for our purposes.

We have to go back one or two generations in order to trace Guilielmus's origins. The magnificent series of frescoes of S. Angelo in Formis, created about 1058-1086, is to be placed a couple of generations earlier, and the late frescoes of S. Clemente, in Rome, belong to about the same epoch. The works of Guilielmus are situated between the above-mentioned frescoes of S. Clemente and those of S. Silvestro in Tivoli [PLATE IV, B], which Count Vitzthum places in the later part of the eleventh century (see "Die Malerei und Plastik des Mittelalters," p. 45). Other writers, such as van Marle, date them at 1100 (I, 158).

S. Angelo in Formis bears an obvious Byzantine character, and is too remote for our consideration. Nevertheless, it is worth while comparing the representation of the crucified Christ (about 1086) with that of Guilielmus (1138) and that of Alberto Sotio (1187). The slow but sure development is at once noticeable. The Christ of S. Angelo in Formis, is still purely frontal, the head upright, the arms outstretched. With Guilielmus the left foot is placed a little in front of the right one, the left waist line emphasized, and the head is turned a little to the left, in the direction of Mary. Alberto has emphasized the waist quite considerably, the head is plainly turned to the left, and the arms are very loose in treatment. The upper contour of the loin cloth is no longer a severe horizontal line, but is given a slight curve, in order to suggest the roundness of the body. The figures in the side panels no longer completely fill out the surface, as in the case of Guilielmus, but are considerably reduced in size in order to produce an illusion of space. Alberto, in spite of his subservience to a Byzantine scheme, has more completely realized and modelled the body. We observe, in place of simply graphic outlines, the use of painter-like shadow contours, which show a conscious striving after objective space effects. Stylistically considered, the crucifix of Sarzana stands midway between S. Angelo in Formis, and Alberto, but æsthetically considered it stands above both of them.

Let us make another attempt to place the crucifix of Guilielmus. Suppose it to be conceived at a period between the Apsis frescoes of S. Silvestro in Tivoli and the frescoes of Anagni (1173-81). In the case of the master of S. Silvestro the example set by the older Byzantine works still dominate in respect to the arrangement of figures, the expression of faces, and in the style of drapery and dress. The rigid Byzantine scheme of the Sicilian mosaics are an example particularly of this style of drapery. Observe the angular rigidity of line, the facets of the folds, the use of the concentric elipse, and of a geometric series of marginal folds; these are in many places sacrificed to make way for very soft and rounded folds, both in the main body of the draperies and along the margins. This style is already represented in the frescoes of S. Clemente, and is, as I think, connected with offshoots of the Ottonian movement. The elements which go to make up the new style are thus of indigenous Roman (Romanesque) "Ottonian," and Byzantine origin. Note, however, that the dominant note is Romanesque, the Byzantine fetters become ever slacker, and a new national style is apparent in Italian painting. The Crucifix of Guilielmus is a long step forward on this path, and is in a certain sense a culminating one. The typical Byzantine style of drapery is here almost entirely discarded, for the sake of a freer and more natural treatment. In order to grasp fully the difference, it is necessary to compare the figures of S. Silvestro with those in the individual scenes of the Sarzana work. Everything angular, hard, rigid, and mannered has disappeared from the Guilielmus work. The flow of the drapery that Christ wears in the *Betrayal* scene [PLATE III, A] is gentle. The clothes are softly moulded to the form of the high priest, who stands to the right of Judas, and the folds of the mantle fall most naturally over the shoulder of St. Peter in the act of cutting off the ear of Malchus. The hands have been well observed and are of natural dimensions, perhaps even a little on the small side. The heads are modelled as in S. Silvestro, though more delicate and expressive. The head of Judas is well individualized, and that of Christ symbolizes an unapproachable other-world dignity. The eyes, soft and full of suffering, must remain unforgettable for all those who have observed their questing gaze. If one were seeking for a symbol which should embody the spiritual and cultural atmosphere of the Romanesque Middle Ages, no better one could be found than the representation of the Judas kiss, its background of armed knights, and the moving and spiritualized form of Christ. The power of these eyes readily makes one forget the archaic eccentricities of the master, such as the clumsy symmetry of movement of the executioners, the disproportionate sizes of St. Peter and Malchus (the former intentionally larger than the latter in view of the subordinate

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part played by Malchus), the flat stylization of the 'kerchief in the case of the Virgin and St. John, or the fact that Christ is stepping on Judas' foot. (The last-mentioned characteristically archaic motive is still often found in quite advanced artists of the thirteenth century.) What are all these as against the nobility of the conception, the artistic grouping, and the joyousness of the rhythms. So far as technique is concerned, Guilielmus employs the simplest means. Broad and incredibly certain contour lines surround the planes of the bodies, which themselves contain hardly any linear treatment, but are handled in a purely painter-like spirit, with broad brush strokes of liquid pigment in various tonalities and with superimposed high lights.

The technical and stylistic development when comparing the work with S. Silvestro is so noticeable that it appears to me impossible to give the same date to the frescoes and the crucifix of Sarzana. They appear rather to be midway between St. Clemente and Sarzana, and if this supposition is correct they must have been created between 1100 and 1120. The afore-mentioned frescoes of Anagni (*ca.* 1173-81) are an example of the care with which chronological attributions are to be made, for at first sight they give an impression in many respects of being more archaic than the Crucifix of Guilielmus, although they must have been produced a generation later. The style of dress is in their case in many details more old-fashioned, even more Byzantine than in S. Silvestro. On the other hand, the frescoes of the Cathedral of Anagni are freer and more modern when considered spatially. The graphic perspective is false, but spatial perspective is indubitably present. Nearly all the works of the twelfth and thirteenth century exhibit a juxtaposition of modern and archaic characteristics and complicate chronological definitions. The relationship existing between the frescoes of Anagni and the Roman school is illuminating. Is it possible to relate the Crucifix of Sarzana to the spheres of Roman art? Toesca suggests such a line of thought, and is reminded of the triptych in the cathedral at Tivoli. (See "Storia dell' Arte Italiana," I, 934 The triptych is there reproduced; I am, however, inclined to think that the spatial feeling shown in it represents a somewhat later stage of development than in Sarzana.) The hypothesis is, however, not to be entirely ignored. A certain relationship to the Roman school exists, but it is hardly possible to prove it; the data are insufficient, and when we remember that practically the entire painting of Tuscany and Lombardy of this epoch has perished, one realizes the problematic character of such an hypothesis, however ingenious it may be. Some relationship seems to exist between the style of the miniatures in the Gospels of Mathilda of Tuscany and the style of Guilielmus. But this relationship is not very convincing, and it must be remembered that the crucifix was painted forty to fifty years later.

The supposition that an important school of painting flourished in Lucca in the twelfth century is indirectly verified by the later crucifixes from Lucca that have survived. These are dependent upon the Crucifix of Guilielmus for form and spiritual content, and it is possible to discover points of stylistic contact between the Sarzana work and the crucifixes of Sta. Maria dei Servi and S. Michele (Sta. Maria being now in the museum). The general form of the Servi and the Guilielmus works is the same. The figure of Christ is little changed, only the head being turned a little more left, and the left waist a little more indented. But the fields of the side panels embrace a wider view. In the lowest divisions the painter no longer encloses his scenes, but fills them in with pilasters which support the domed buildings of the upper fields. The composition of the figures has become simpler [PLATE IV, C]. The arrangement of John and the three Marys, as well as of the executioners who swing their clubs in time, show the master of Servi to possess a sense of rhythm unheard of at this time. The handling of the drapery clearly betrays a contact, through the crucifix of Sarzana, with the characteristic style of the epoch. In my opinion, we approach very nearly to the truth if we consider the crucifix of Servi as a characteristic example of those created by the generation following Guilielmus, and place it in the decade 1170-80. It can hardly have been produced much later, for the distance in front, stylistically speaking, separating it from Berlinghiero Berlinghieri is greater than that behind, separating it from the Crucifix of Guilielmus. Whether the master of Servi be the leading artist of his day in Lucca is a question not to be decided, but a consideration of the quality of the work tends to affirm it. The S. Michele crucifix is patently a later copy of the Servi work, and is already fairly far removed from that of Guilielmus. It is hard to date this crucifix, as the side panels appear to me to have already suffered restoration in the second half of the thirteenth century. One can draw the conclusion that this crucifix was created 1190-1200 from an examination of its shape, the composition of the Christ figure, and the disposition of the side panels. The character of early Lucchesian painting is still faintly mirrored in the thirteenth century, and through it right on to Deodato Orlandi. Peculiar to all these

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A—The Ascension. Detail from the top of the Crucifix of Guilielmus

B—Prophets. Detail of fresco (S. Silvestro, Tivoli)

C—Detail of crucifix formerly in Sta. Maria dei Servi, Lucca (Lucca Museum)

Plate IV. The Crucifix of Guilielmus at Sarzana

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works is a certain sensitive and gentle lyricism which we first meet in Guilielmus, and which so essentially differentiates them from the robust and bucolic health of the master of S. Angelo in Formis, and from the massive, rectangular power and seriousness of the artists of Tivoli.

As a résumé, I would say that in the crucifix of Sarzana we have before us the earliest known form of painted cross. Its shape is archaically crude in its outlines, and the relationship of the divisions of the side panels by no means happy. This is particularly noticeable in the case of the small scenes pushed into the lower segments. We are obviously dealing here with the very beginnings of a certain line of development. A mere hundred years later very satisfying proportions for the crucifix were evolved. The painter's style betrays the strict archaic character of the twelfth century. Guilielmus originated in the Byzantine-Ottonian mixed style of the eleventh century, and based himself upon the old Byzantine formalism and iconography. But he infused these types with a new spiritual life, and makes a definite effort to present beings and happenings in a more naturalistic manner. He possessed real feeling, power of expression, and was a master of composition. Despite the various life of the side parts, we find the large figure of Christ dominating the whole composition. How far Guilielmus was dependent upon his teachers and contemporaries cannot be decided, but measured by the surviving monuments of the twelfth century he appears as the most interesting personality among the painters of his day.

Following the procedure of Thode, Weigelt and others, Sirén first tried to make an inclusive grouping of the panel pictures of the thirteenth century under the heading of local schools. If our supposition is correct, that in Lucca the roots of painting strike back deep into the twelfth if not into the eleventh century, it leads to the conjecture that local schools of painting also existed in other cultural centres, such as Rome, Spoleto, Siena, Pisa, and Milan. The division of twelfth and thirteenth century monuments of painting under the heading of Romanesque and Byzantine accepted to-day seems to me insufficient. We must attempt to recognize the local character of these works; for it is upon a basis of local tradition that the painting of an epoch slowly develops its organic growth. The spiritual movements of the time, with their national, old Roman (antique) Ottonian, and Byzantine elements, influence, but do not destroy, the individual character of the masters. We are experiencing in the twelfth century the earliest, if still archaic, conscious effort to create an independent national art form. This happy and promising development is again interrupted and modified by a new and final quarrel with Byzance, which culminates in victory for a national Italian art. We can recognize in Guilielmus an important, even genial, forefather of this movement, which experienced its first revolutionary and magnificent flowering at the turn of the thirteenth and fourteenth centuries.

THE MATERIAL OF THE ENGLISH FRIT PORCELAINS

IV—PHYSICAL CHARACTERISTICS

By D. A. MacALISTER

IN the cult of old English porcelain, every connoisseur has his own way of identifying the origins of the pieces in his collection, though it must be admitted that the best method depends on wide experience and a good memory. The brief descriptions contained in contemporary sale-catalogues have often led to the identification of unmarked pieces, but several of the minor factories are scarcely recorded, and as there is a common level of immaturity among their productions, specialized knowledge is required to identify them. The chemical composition of the old porcelains has been described in the previous article, and to complete the general account of the material I propose here to consider the physical characteristics as far as they can be ascertained by means of the simplest tests. In this direction collectors owe a debt to the work of Sir Arthur Church, who was the first systematic investigator.

It should be at once stressed that pieces " in the white " are difficult to identify, since they lack the assistance which characteristic colour-decoration affords in other pieces. On the other hand, when the decoration is in underglaze blue, the true colour of the paste is concealed owing to the glaze being tinted. In either case, help is given by considerations of form and finish, as well as of motif, but such critical examination must be deferred to the descriptions of factories taken individually.

In comparing the tints of pieces, pure white light, rich in all the primary rays, is essential. A bad light is deficient in blue and poor in green rays, and consequently could not reveal tints of blue or green. If a piece is thinly potted it should be examined by a north light on a bright day, but if it is thick then sunlight is the best standard. A convenient source of artificial light is the gas-filled electric lamp, but slight changes of tint will be noticed when holding the piece at different distances from the

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light. The ordinary electric torch is only of use in revealing irregularities (such as " moons ") in the paste.

It should be observed that the colour of the paste as seen by light transmitted through it is due to the colour of the glassy component, while the colour as seen in ordinary incident light is due to the clay and other earthy substances employed in the mixture. A paste which was insufficiently heated in the oven is opaque and friable.

The test of hardness by means of a file or pen-knife has been shown by Mr. R. L. Hobson to be no real criterion of the degree of temperature required for porcellanization.

THE GLASSY PORCELAINS (Calcic). These are translucent. The colour of white light transmitted by them is usually pale-cream or straw, with a suggestion of greenish-grey, but if the source of light be weak the tint is colder (and perhaps greenish). The finest pastes are uniform in texture, but in certain cases (Chelsea " triangle " and " red anchor " periods, some Longton Hall pieces, etc.) brighter specks or small, more translucent areas occur which are known as " tears " or " moons."[1]

Viewed in ordinary (incident) light the tints of glazed pieces range from cream to ivory white, but if the glaze is greenish or bluish the effect is to impart a greyish tinge to the piece. Unglazed portions of the paste are easily notched by the file, but the blade of an ordinary pen-knife makes no impression. Unglazed portions of the base upon which a piece stands were sometimes ground (e.g., Chelsea), and feel quite smooth to the touch.

The glaze is generally a soft lead glaze, into which the enamel colours have sunk.

Examination by means of a lens shows that fractured surfaces are granular and irregular. Some pieces (especially tea and coffee cups) show discolouration caused by the absorption of coloured matter into the paste through pits and cracks in the glaze.

THE SOAPSTONE PORCELAINS (Magnesic). These display a high degree of vitrification, but the granular texture is preserved. If a thin piece of Worcester porcelain be held against a strong white light, it is seen to be translucent and of a yellowish-green or sometimes a bluish-green colour. It appears almost pure green when viewed against pure white light of less intensity. Viewed in ordinary incident light, the glazed body is greyish white.

Unglazed portions of the piece can be notched by the file, but only by using considerable pressure. When tested by the blade of a common pen-knife, a dark streak is left on the paste.

The surface of a fracture is white, irregular and dull, but the texture is usually very fine. The soapstone porcelains never show discolouration by impregnation of colouring matter.

THE BONE-ASH PORCELAINS (Phosphatic). The translucency ranges from that of the fine white Chelsea made after 1760 to the nearly opaque bodies of some Bow pieces. The colour as seen by light transmitted through specimens is also variable. In Chelsea and some Lowestoft the colour by transmitted light is cream, with a faint suggestion of greenish grey. Other specimens of Lowestoft and many pieces of Bow are pale-brown, sometimes ruddy, owing to the effect of absorbed colouring matter. In ordinary incident light the pastes range from pure white to tints of cream.

Some Bow porcelain appears to develop a remarkable superficial brown discolouration at the junction of the glaze and paste at places where the glaze is thin. This appears to arise from decomposition by atmospheric agencies (sulphide) at the site of easily decomposed components of lead in the glaze.

The hardness is as variable as the colour. Chelsea porcelain is harder than the blade of a pen-knife, but is easily notched by a file. Some pieces of Bow offer considerable resistance to the file, and have in consequence been mistaken for Plymouth porcelain. It is possible that the hardness of some Bow is owing to the low percentage of frit and the consequent high temperature employed in its preparation. Other specimens of Bow and most Lowestoft can be scratched by the blade of a pen-knife if pressure is used.

The fractures of Chelsea porcelain (made after 1760) show a finely granular texture. Fractures of Bow and Lowestoft are irregular, coarsely granular, and sometimes earthy, resembling pottery in this respect.

HARDNESS. — (*a*) Considerable pressure required to cut with file: Worcester, Longton Hall, Liverpool (see table overleaf), and Bow. (*b*) Easily notched by the file: All Chelsea productions, all Derby, Liverpool (see table overleaf), Lowestoft and Bow (1755-60). (*c*) Powdery streak left by pen-knife: Chelsea (triangle), Derby (1765-1770), Lowestoft, Bow (1750-1755).

[1] First noticed by Dr. Diamond. Professor Sir Arthur Church regarded these as the sites of "irregular and excessive aggregations of the vitreous frit," and William Burton, in agreement with this view, considers that some of the frit or glass was deliberately left coarse in the porcelain mixture to reduce the tendency to collapse in the biscuit oven. A specimen which I examined in the series of " Analysed Specimens," at the Victoria and Albert Museum, shows that some of the " moons " are due to spherical cavities of the nature of bubbles.

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A—Portrait of a Lady, here identified as by Caravaggio. Canvas (Dr. Hans Schaeffer, Berlin)

B—Caterina Campani, by Caravaggio. (Kaiser Friedrich Museum, Berlin)

Plate I. An unknown early work by Caravaggio.

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Paste as seen through the glaze in ordinary light	*Seen by light transmitted through the pastes*			
	Cream-white (generally tinted with green or grey)	Faintly golden (ruddy or brown when discoloured by permeation)	Yellow-green	Green (sometimes bluish-green)
White	CHELSEA (Red and gold anchor) DERBY, 1765-1770 BOW, 1750 WORCESTER, 1770		BRISTOL (Lowdin) WORCESTER	LONGTON HALL WORCESTER LIVERPOOL[3]
Ivory white to cream or pale-ochre	CHELSEA (Triangle, raised, and red anchor)	CHELSEA (Raised anchor) LIVERPOOL[3] BOW, 1750-1760	BRISTOL	
Grey-white (glaze faintly bluish or greenish)	DERBY, 1750-1760 LOWESTOFT	BOW, 1755-1760 LOWESTOFT	BRISTOL WORCESTER	LONGTON HALL
Glaze bluish or greenish	LOWESTOFT BOW, 1760		BRISTOL	
Decoration in underglaze-blue, with tints ranging from grey to blue	LONGTON HALL (Early) LIVERPOOL[2]		BRISTOL	BRISTOL (Lowdin) WORCESTER LOWESTOFT[4]

[2] Crudely potted; with green glaze.
[3] Thinly and finely potted.
[4] Colourless glaze, uninfluenced by the underglaze blue of the decoration.

AN UNKNOWN EARLY WORK BY CARAVAGGIO

BY HERMANN VOSS

IT is a curious fact that the greatest pioneer of naturalism in the realm of painting produced relatively few portraits, and these did not influence his contemporaries nearly as much as did his "historical" compositions of religious or profane subjects. In spite of the exceptional interest and artistic verve with which the youthful Caravaggio attempted to grasp all the manifestations of the objective world, it is noticeable that he aimed from the very beginning at the transformation of what he actually saw before him into an imaginative creation; this tendency is more or less evident even in his very earliest works. Such a disposition was obviously not too favourable to the practise of portraiture, where the social conventions and the rigid tradition of the times demanded an absolute objectivity. In Caravaggio's time very little play was allowed for dramatic treatment or for experiments of a fanciful character.

The achievements of Caravaggio as a portrait painter have up till now been less appreciated than we should expect of a master who has to so great an extent attracted the interest of the moderns. It was Leonello Venturi who brought to light several other works in addition to the two portraits already ascribed to the Lombard, namely, the *Alof de Wignacourt,* in the Louvre, and the *Portrait of a Woman* in the Berlin Gallery. In so doing he encountered considerable opposition, as the artistic character of these works did not quite conform with the accepted notion of the master's art.

Since then, one's concept of the individuality of this man—at once celebrated and misunderstood—has undergone considerable change. This is due partly to a more exact examination of his earlier phases, and partly to the elimination of false attributions. After all the stylistic co-relation existing between these portraits and the rest of the master's works can no longer be denied.

It is, however, the rediscovery of the *Bacchus* [PLATE II] first mentioned in the Baglione chronology, which was the prime factor in accelerating the revaluation. This picture, unexampled in its day, has forced even experienced connoisseurs to reconsider the accepted conception of the Titianesque and general Venetian origin of Caravaggio's style, and to seek for an historical basis in quite other regions. This is not the moment to repeat *in extenso* what I wrote in the "Jahrbuch der Preussischen Kunstsamml., 1923" (p. 73 ff.), but merely to

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point out that since then a further early work has reappeared, viz., *The Boy with the Lizard,* described by Baglione. This picture, in the collection of Viscount Harcourt, and published by Dr. T. Borenius in 1925 in " Apollo," leads us far from all Venetian tradition, in spite of the fact that it corresponds in the main with the usual character of the master. It shows plainly how intensely the young artist strove to break away from the simple depiction of the objects in his environment, and to express himself in terms of drama, however naïve and superficial the means sometimes were with which the attempt was made. We are able to publish to-day a female portrait [PLATE I, A] in which Caravaggio's authorship has not hitherto been recognized. This is due to long-standing misconceptions concerning his art; misconceptions that cannot persist if a work of this sort is accepted as authentic. Notwithstanding this, the researches of recent years offer sound foundations upon which to build this premise. Neither the composition nor the psychological conception of this half-length figure—a model of no particular interest or beauty—appear to present any elements discrepant with the traditional portrait schemes of the later cinquecento. Our first impressions would suggest rather a relationship with that specialist in "classical" portraits of the Roman Renaissance, Scipione Pulzone, as far as general conception and arrangement are concerned. Very different, however, is our conclusion when we ignore the conventional and inherited framework and concentrate on the colourful light and shade, which gives life in so unexpected a manner to the rigid scheme; or when we contemplate the detail, which, devoid of every trace of cheap virtuosity or empty elegance, betrays everywhere the strongest feeling for the complexity of objective phenomena. There is something peculiarly attractive in the opposition between this impulse to extract the purest naturalism out of the traditional elements of costume and pose, and the usual uncertainty of youth attempting to overcome the technical difficulties of the medium. Let it be observed how details such as the double necklace and the ornaments in the hair, and particularly the chains hanging from the shoulders, have been rendered without any show of virtuosity. Admirable above all things is the consequence with which Caravaggio—here already wrestling with the style of his developing naturalism—knows how to subordinate the multitude of details to the unity of a colourful chiaroscuro. The general tone approximates a greyish red-brown, from which the deep red of the bodice obtrudes as the colour accent, and the yellowish white of the folded head-shawl tells as the light accent; while the warm and ruddy flesh tints act, as it were, as mediator between the two. Finally, the heavy satin-like black of the hair and the brown-black of the patterned sleeves, together with the background, sunk on the left-hand side in shade, produce a richness, density and depth which already display the famous—the so-called " cellar light," tenebrous tone. All this plainly shows to which phase of Caravaggio's career our picture belongs; there is, moreover, a striking confirmation in the exceptional similarity between this work and the earliest authentic picture we know, namely, the *Bacchus* in the Uffizi. In both cases we find the powerful sweep of elongated eyebrows, the heavy, sharply drawn eyelids, the deep black pupils, and the full and sensual mouth—all of which might easily lead us to accept the theory that the same model was employed in both cases, whereas it really results from the individual style of the painter. It is sufficient to cite other early works, such as the *Holy Family* in Berlin or the *Lute Player* in Leningrad, in order to persuade ourselves that their similarity—in the present case particularly strong—is to be sought, not in the models used, but in the artist's mind. This becomes irresistibly true when we consider in the earlier pictures a strangely affecting phenomenon—a kind of sexlessness in the figures, which really amounts to a species of idealization. It is remarkable that such a psychological trait should assert itself in the case of the most consistently naturalistic of all painters.

There is still to be answered the question of the relationship of our picture to other of Caravaggio's creations in the realm of portraiture. Among all the known portraits up to the present time, the work now published is mostly indicative of the earliest phase; it is probably to be placed earlier than the *Bacchus,* and certainly prior to the female portrait in Berlin [PLATE I, B], and would appear therefore to have been painted in the 'eighties. Artistically considered, the nearest related work is the portrait of a priest, in the possession of Don Filippo Corsini, in Florence. This picture was formerly attributed to Pulzone, and it was only in 1912 that L. Venturi rightly recognized it as one of the early works of our master. In 1923 I (commenting on a passage in Bellori's "Life of Caravaggio) stated that the identification of the priest afore-mentioned as Maffeo Barberini was based on an error, and that it is much more likely to have been Monsignor Melchiorre Crescenzi, just as the companion picture appears to represent another member of this well-known Roman family, namely, Virginio Crescenzi. Unfortunately, the latter portrait has never been

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Bacchus, by Caravaggio. Panel. (Uffizi, Florence)

Plate II. An unknown early work by Caravaggio

Portrait of a Man, here given to Giovanni Bellini. Panel, 28 by 22 cm. (Imperial Gallery, Vienna)

Plate I. Works by Giovanni Bellini

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A—The Martyrdom of St. Mark, here given to Giovanni Bellini, with additional work by the hand of Victor Bellini. (Accademia, Venice)

B—Detail of *A*, showing Victor Bellini's signature beside the group of heads here given to him. (Accademia, Venice)

Plate II. Works by Giovanni Bellini

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reproduced (not even by L. Venturi), and I regret my present inability to produce a photograph.

All in all, we have a traditional knowledge of nine of Caravaggio's portraits, including the *Cavaliere Marino, Paul V* (Borghese), *Alof de Wignacourt Master of Ceremonies* (one standing in armour, and one seated without), *Caterina Campani,* and *Onorio Longhi* (both the latter in Bertolotti, Artisti Lombardi II, 26, the others in Bellori). Of these, only two are as yet quite certainly identifiable, viz., *Paul V* and *A. de Wignacourt,* in armour. Nevertheless, in considering documentary or stylistic evidence, six quite unassailable portraits by our master can be claimed. The newly acquired example throws—apart from its individual artistic work—a much desired light upon the beginnings of his art; for it enables us to approach the question, unanswered up to date, as to the nature of the influences exerted upon him in his Lombard home. In this direction the former attribution of the work to Sofonisba Anguisciola, however erroneous it be, can, with reserve, offer us a clue. This, however, leads us considerably beyond the scope of our limited theme, and opens out a glimpse of other horizons which obscure the problem of the youthful Caravaggio.

WORKS BY GIOVANNI BELLINI

BY W. SUIDA

IN Morelli's critique of portraits signed or unsigned which have been attributed to Giovanni Bellini, he admits only that of the Doge Loredano as truly authentic. In contrast with this excessive caution, more recent investigators have accepted a whole series of portraits as original works from the hand of this great master. This problem has been examined in particular by G. Gronau,[1] and I am in full agreement with his main contentions, though it does not appear to me that the series is yet completed.

The National Gallery in London possesses,[2] in its storerooms, a small portrait of a youngish, beardless man.[3] He wears a black cap and his dress, likewise black, is relieved by a green curtain, which is drawn back on the left to permit a view of undulating land and of silver, shimmering clouds sailing across a clear sky. The bushy brown hair was formerly represented with greater breadth on the right-hand side, but has been partially covered by over-painting. Combined with an extreme precision of formal statement is a colour scheme whose subtle mastery only discloses itself upon prolonged study. The lips, cherry-red, are masterfully introduced as a conscious accent into the cool modelling of the flesh and seem to stand in some mysterious relationship to the transparent blue of the sky and the darkly luminous greens of the hills. The area of bright pigment is a mere fraction of the whole picture, but this fraction possesses the mysterious power of infusing the major darks with a luminous shimmer. It is this colour magic that we sense when we think of the *S. Giustina dei Borromei* in the Bagatti-Valsecchi collection at Milan, and of the *Madonna* and *SS. Peter and Sebastian* in the Louvre, or of the *Man of Sorrows* in white in the same collection. It is impossible that the podgy-handed Alvise Vivarini, to whom the picture is attributed, should have been the author of this little masterpiece; Giovanni Bellini alone could have created it. Corroboration as far as superficial similarities of bearing, poise of head and glance are concerned can be found in the St. George in the demi-figure work of the *Madonna with two Saints* in the Accademia, Venice, though the softer modelling of this work suggests a

[1] Concerning portraits by Giovanni Bellini, Jahrbuch der Preussischen Kunstsammlungen, XLIII, 1922. At about the same time, D. Frh. v. Hadeln (cf. "Zeitscrift für bildende Kunst," 57, N.F. 33, 1922) attributed a very much-discussed portrait in the Academy at Vienna to Giovanni Bellini. In this case, however, I find myself in agreement with Berenson, Frizzoni, and Ludwig, who recognize Marco Palmezzano as the author. As regards the portrait of Joerg Fugger of 1474 (THE BURLINGTON MAGAZINE, Vol. xlviii, May, 1926), attributed by A. L. Mayer and G. Gronau to Giovanni Bellini, I can make no statement, as I have not seen the original.

[2] [In our issue for last January, Mr. C. H. Collins Baker discussed this portrait and attributed it to a follower of Giovanni. We think it best, however, to publish Professor Suida's view of the question as it appears above, the portrait being admittedly something of a problem. A reproduction will be found in THE BURLINGTON MAGAZINE, January, 1927, p. 25.—EDITOR.]

[3] Panel, 34 by 24 cm. Attributed to the Venetian School. During my stay in London, in June, 1926, I had an opportunity of examining the picture carefully. I communicated my observations to Sir Charles Holmes and Mr. Collins Baker, whom I have to thank for facilitating my studies. My present article was written before the publication of Mr. Collins Baker's "Alvise Vivarini in the National Gallery" (THE BURLINGTON MAGAZINE, January, 1927). Mr. Collins Baker is also of the opinion that the *Portrait of a Young Man* in the Cohen Bequest shows a closer relationship to Giovanni Bellini than to Alvise Vivarini. But he does not regard it as of sufficiently high quality to be identified as by Giovanni Bellini himself, and thinks it more likely to be by an as yet unknown pupil of Bellini. I hold a different opinion of the quality of the picture. I should like to meet Mr. Collins Baker's second objection, that the *Youth* in the Salting Bequest was rightly attributed to Giovanni Bellini by Mr. Berenson (with which I am in full agreement), and that the differences between the two pictures only makes it possible for one to be by Bellini, with the suggestion that till recently we had no idea of the variety and many-sidedness of Giovanni Bellini.

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later origin.

Gronau places the Bellini portraits between the years 1480 and 1500, with the Doge Loredano as the last of the series in 1503-4. Our picture doubtless belongs to an earlier phase, say, about 1470. It is to be remarked that as regards formal characteristics, a close relationship exists with the work of Antonello da Messina, but that a great divergence is noticeable as regards colour. Our picture is a particularly important factor in considering the artistic relationship existing between Bellini and Antonello.

Very similar in arrangement and colouring to this portrait is another in the Academy of Bergamo (Galleria Lochis, No. 181). It represents a young man in a black jacket and cap. In front of him is a balustrade of light red marble, similar to those in other pictures by Bellini, on which we read the authentic signature, IOANNES BELLINVS. That it was not taken seriously we see from the fact that the picture has never been reproduced. A slightly turbid varnish obscures the beauty of the colour, but not to such a degree as to make it impossible to judge the qualities of the picture. These are quite sufficient to make it recognizable as one by Giovanni Bellini, probably painted a few years later than the portrait in the National Gallery.

The name of Giovanni Bellini must be refixed to a third portrait[4] in Engerth's Catalogue of the Imperial Gallery in Vienna (i, 1884, p. 49, No. 61). The head and shoulder *Portrait of a Man* [PLATE I], in a dark dress, full face, and silhouetted against a blue sky, was once accepted as a work of Bellini's. Later on this work was relegated to the secondary gallery, and was recently—on the occasion of the rearrangement of the Venetian Rooms—re-hung under the name of Andrea Previtali. It is, however, only necessary to compare this work with the *Holy Family with Donors* in the same room, quite justifiably attributed to Previtali, in order to realize the distance which separates the portrait from this artist's work. On the other hand, this imaginative and finely coloured portrait fits in very well with the later works of Giovanni Bellini, whose name is now again brought forward by Dr. Gronau in this connexion. The beardless face of a youngish man, broodingly looking at the beholder, and framed in chestnut-coloured hair, rises against a luminous blue sky. He wears a black hat, a black jerkin, displaying beneath a brown dress, and a white shirt appearing between neck and shoulder. Only the leather-yellow undertones of the flesh are to-day intact; brownish shadows and the outlines of eyes, eyebrows and nostrils, almost blue by contrast with the yellow of the skin, complete the general effect. The whole of the surface paint has been rubbed off as the result of excessive cleaning in earlier times. In spite of this, however, the fine little work makes a deep impression. Whereas the London work is the earliest of the Giovanni Bellini portraits, the Viennese picture is doubtless the latest amongst those documented as authentic. One will have to accept it as having been created in the last years of the master's life. The largest picture of which we are going to talk also deserves vindication. The picture in question, of gigantic proportions, is a *Martyrdom of Saint Mark* [PLATE II, A], in Alexandria,[5] mentioned by Ridolfi hanging over a door in the Scuola di San Marco in Venice. This work used to hang in the Academy in Vienna, but was returned to Venice in recent years. The existence of a large and obtrusive signature, "MDXXVI, Victor Bellinianus," induced Ridolfi simply to accept this artist as its author, but recently-discovered documents have put us in possession of the facts that, on July 4, 1515, about a year before his death, Giovanni Bellini took over the commission and accepted payment for it.[6] Although the damaged condition of the picture demands great care in making any attributions, nevertheless it is possible to state that the hard and garish colouring of certain portrait heads, notably nineteen of them above the Turks on the left, and two on the extreme right, obtrude by their lack of relation to the general composition. The signature is situated immediately above the left-hand group of portraits [PLATE II, B]. That this signature is related to the portraits in particular is proved by other known works of this painter, such as the *Man Praying before a Crucifix*, of 1518, in Bergamo, and by a male portrait of 1522, at present in the market. But the contrast of the stilted two-dimensional portraits plastered into the soft tones and the masterly illumination of the architecture, and of the free and airy group of Orientals in their white turbans, is too great not to demand fuller explanation. And the explanation obviously forthcoming is the fact that Giovanni Bellini's amazing powers enabled him to create in his last years such works as the *Bacchanal* of 1514 and the *Young Woman at her Toilette* of 1515, and even to carry out in its essentials this gigantic school picture. The master died shortly before the completion of this work, and for reasons unknown to us it remained un-

[4] E. V. Engerth, "Descriptive Catalogue of Paintings—I," Vienna, 1884, p. 49, No. 61. Wood, 28 by 22 cm.

[5] Carlo Ridolfi, "Le Meraviglie dell' Arte," edited by Detlev Freiherr von Hadeln, I, Berlin, 1914, p. 79.

[5] Pavletti, "Raccolta di documenti inedite, 14, I." Crowe and Cavalcaselle, "A History of Painting in North Italy," edited by T. Borenius, London, 1912. Vol. I, p. 190, *et seq.* and 289.

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touched for ten years; and others than those who originally ordered the work had it completed and marred by the portraits of Belliniano, who in his modesty put his obtrusive signature upon it. The painting has come down to us as a ruin; but even in this sad condition it possesses an undreamt-of importance. Giovanni Bellini left the impress of his spirit upon two works in the Scuola di San Marco: *The Sermon of St. Mark* (in the Brera), begun by his brother Gentile, into whose already fixed composition he infused all the charm and glow of his colour; and the *Martyrdom of St. Mark,* above mentioned, the significance of which as a factor in the full knowledge of the master's work has been shrouded as the result of the sad dilapidation and the misleading signature. It is necessary to compare these two pictures in order thoroughly to become acquainted with Giovanni Bellini's achievement in the sphere of the monumental historical painting.

The *Sermon of St. Mark* is closely related in conception to Gentile Bellini's procession picture in the Accademia in Venice. A firm basis of architectural form, with central emphasis and almost symmetrical wings, gives weight and balance to the general composition, so that the numberless figures can be treated with freedom of pose and movement without endangering the clarity of the picture in its entirety. The protagonists in the story, spectators, portrait groups, and auxiliary figures, are balanced against one another in a thoroughly satisfactory pictorial manner. We, as beholders, can watch the stream of vari-coloured life flow past us without being forced to identify ourselves with the happenings inside it. The individual elements composing the texture of the picture are so co-ordinated that the cleverly conceived architectural form gives a dominating order to the conception. In like manner, Botticelli and Perugino controlled their enormous wall spaces in the Sistine Chapel. Whether the emphasis put upon the principal figure—St. Mark preaching—by virtue of the sunlit house front in order to increase the unity of the picture, existed in Gentile Bellini's original design, or whether it was an innovation introduced by Giovanni, must remain matter for conjecture. The latter supposition is at all events a possibility, as no other existing work of Gentile's exhibits such a procedure.

In contradistinction to all that we find in the work of Gentile or Carpacio, the *Martyrdom of St. Mark* exhibits complete and basic innovations; the architectural forms are diagonally set at an angle to the picture plane; they rise forcefully projected in the near left-hand foreground, and flowing to the centre, eventually lose themselves in the undulating hills on the right. By contrast, the dramatic accent—the saint, his torturers, and the crowd—is concentrated in the right-hand side of the picture and completely fills it. The expectant notice of the spectators in the left foreground and of those on terraces and balconies is directed towards the right-hand side of the picture. In this manner the forces spread over the entire field of vision are played against one another and subordinated to a tense unity. The Quattrocentesque formalism of the " sermon " has been freed by the imaginative treatment of light and shade, and in the " martyrdom " Giovanni Bellini—in the last hours of his life—realized the purely Cinquecentesque form of monumental composition. The fact that Vittore Belliniano, by introducing his crude and senseless portrait heads, did all in his power to disturb and evaluate the clarity of the original composition, is proof enough—quite apart from the difference of his paint quality—that he could not possibly be its author. Giovanni Bellini—one of the greatest, and at the same time most modern of the sixteenth-century masters, whose full significance Albrecht Dürer appreciated—alone could have been the author of the work.

WILLIAM OF GLOUCESTER, GOLDSMITH TO KING HENRY III

BY J. G. NOPPEN

IN the thirteenth century many of the goldsmiths practised several crafts, and, in addition to their art, the more eminent among them seem to have acted as custodians of the royal mint, wardens of the changes, and the King's private treasurers for certain special works. In 1242 a number were employed by Henry III upon a new shrine for the remains of St. Edward the Confessor.

They were closely associated with the painters, and many beautiful objects, such as retables, frontals, canopies, and even bookbindings, were the joint products of the two arts. Painters, in fact, were frequently goldsmiths also, as was Walter of Colchester, who made the shrine of St. Thomas of Canterbury. English goldsmiths had been famous before the Conquest, and their guild was one of the oldest and most wealthy. William of Gloucester seems to have been the most prominent of his day. He had charge of the shrine and the mint, and appears to have acted as a special royal treasurer, in addition to his work as a

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practical craftsman.

He is first mentioned as king's goldsmith on December 6, 1252, when a patent was issued which exempted him "from any tallage assessed upon the commonalty of the City of London at more than half a mark of silver,"[1] and next, in 1255, when he was granted a die in the mint of London.[2] In this and the following year the rolls record moneys received by him for the purchase of gold for the king,[3] and, between November, 1256, and September, 1257, he was ordered to disburse various sums amounting to some £3,000, equivalent to about £100,000 of our money.[4] On October 3, 1257, we find him working at his craft, and receiving instructions "to make a cup for the king out of four marks of gold,"[5] whilst two days before he had been granted a die in the mint at Canterbury and appointed to succeed John de Somerkotes as warden of the king's changes throughout England.[6] On October 27, John de Somerkotes is "commanded to render his account of the custody of the king's mint, which is now committed to the custody of William of Gloucester, goldsmith," and William is granted "two shillings daily for the stipend of himself and his clerks while he has the aforesaid custody."[7] In 1258 "the issues of the bishopric of Exeter and the Abbey of Tavystock" were allotted to William to buy gold,[8] and the keeper of the mint at Canterbury was "commanded to send all the king's money in his possession to London to be delivered to William of Gloucester, the king's goldsmith," who was ordered to send £100 of it for the expenses of the king's household.[9]

William, as the earliest reference to him tells us, was a citizen of London, and in 1257 the chamberlains of the city were ordered to deliver to him "at a valuation, the goods and chattels in the houses of Adam de Linton, a felon in London, which houses the king had already given him,"[10] and in 1259 he was granted "five oaks in Windsor Forest for posts for his houses in London."[11] Later in the year he was required "to aid John Wilemin, whom the king sends to buy horses, and to pay for same out of the issues of the mint."[12] In 1261 he was "commanded to cause two phials, two silver ewers, and a painted cross to be made for the king to be carried in procession."[13] The phials may have been in connexion with the portion of Holy Blood which Henry had obtained in 1247.[14] On September 17, 1264, William of Gloucester, citizen of London, and Adam de Stretton, king's clerk, were instructed "to provide gold for painting the king's chamber at Westminster for the feast of St. Edward."[15]

The Patent Rolls from 1258 onwards contain several entries which show him engaged in his duties as warden of the changes, and, in 1266, he was ordered to find £20, from the issues of the mints of London and Canterbury, for the works of the shrine of St. Edward.[16] During the next year the exemption from tallage granted in 1252, but since taken away "by occasion of the disturbance had in the realm," was restored.[17]

On June 20, 1268, the king having learned that there was danger of his losing the jewels he had caused to be pawned in France during the previous year, the Archbishop of Canterbury was requested to lend £100, and to deliver this sum to Master Poncius, the queen's clerk, and William of Gloucester, citizen of London, whom the king proposed to send to redeem the jewels; and on July 19 Richard and Bartholomew, wardens of the king's change, were ordered to pay them 308 marks.[18]

William died either late in 1268 or early in 1269, and was succeeded as keeper of the shrine by Richard Bonaventur. On May 17, 1269, the Constable of the Tower was commanded to give up to Henry, the son of Richard of Cornwall, "the £100 in money, and utensils to the value of £50, which he had delivered to William of Gloucester, now deceased, and which the constable had caused to be sealed up on the death of the said William,"[19] and on January 26, 1270, an acknowledgment is recorded of sums delivered to various persons by John le Fauconer, during the previous regnal year, which items include a payment "to William of Gloucester, late keeper of the works of the shrine of St. Edward"; and another to Richard Bonaventur, "present keeper of the shrine."[20] It is, therefore, certain that William died between October, 1268, and May, 1269, but I have not been able to ascertain the exact date.

We now come to the post-mortem entries, and on April 1, 1272, William's executors were given quittance in respect of "divers of the

1 Calendar of Patent Rolls, 37 Henry III, p. 168.
2 *Ibid*, 39 Henry III, p. 409.
3 Close Roll, 39 Henry III, mems. 15d, 13, and 12, and 40 Henry III, mems. 18 and 12.
4 Close Roll, 41 Henry III, mems. 14, 11, 10, and 6, and Calendar of Patent Rolls, 41 Henry III, pp. 553, 558, 561, 570, 575, 576.
5 Close Rolls, 41 Henry III, mem. 2.
6 Calendar of Patent Rolls, 41 Henry III, p. 580.
7 Close Rolls, 41 Henry III, mem. 1.
8 Close Roll, 42 Henry III, mem. 9.
9 Close Roll, 42 Henry III, mem. 7.
10 Close Roll, 41 Henry III, mem. 9.
11 Close Roll, 43 Henry III, mem. 11.
12 Close Roll, 43 Henry III, mem. 3.
13 Close Roll, 45 Henry III, mem. 17.
14 Matthew Paris (Rolls Series), Vol. IV, p. 640.
15 Close Roll, 48 Henry III, mem. 2.
16 Close Roll, 51 Henry III, mem. 12.
17 Calendar of Patent Rolls, 51 Henry III, p. 85.
18 Calendar of Patent Rolls, 52 Henry III, pp. 241 and 288.
19 Close Roll, 53 Henry III, mem. 7.
20 Calendar of Patent Rolls, 54 Henry III, mem. 24.

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king's moneys which he had received to buy gold for the king's use, and which he had paid for messengers going to Spain, for expenses of the king's household, for provision for the king's expedition into Wales, for wages, etc., unless the said William was acquitted in his lifetime."[21] This reads like a final settlement, but in the last reference to William, which appears in the first year of the reign of Edward I, the barons of the exchequer are commanded to audit the account rendered by Henry de Otinton, clerk, and the other executors of William's will, of " great sums of money " that he (William) had at various times received " in order to make divers jewels . . . a frontal for the great altar of the church of Westminster, and to make a silver image over the tomb of Katherine . . . for the making of the shrine of St. Edward, and for divers other works, for which William in his lifetime did not render account.[22] It is further stated that Henry III had given instructions for this audit, but that it had been deferred owing to the king's death. I regret that I cannot find any record of the mandate of Henry III here mentioned, but I suppose it must have been given after April 1, 1272, the date of the quittance already cited.

The account of Henry de Otinton, which is by far the most interesting and important record of William's work, no longer exists, but it is copied in the Pipe and Chancellor's Rolls for 1272, and was apparently supposed to set forth all his transactions.[23] It may be divided into four paragraphs, and the first constitutes a statement of its scope. The second enumerates different sums of money, received by William, amounting to £3,006 12s. 8d. A number of smaller items are dated between 1256 and 1262, but the majority are added together and entered as £2,769 6s. od. received " from various guardians of the king's wardrobe." Paragraph three sets forth payments made for the materials and making of various works of art, amounting to £399 17s. od.; and the fourth gives an account of how the rest of the money was distributed.

It is here proposed to examine the items of paragraph three, which concern the association of William with the works at Westminster. No dates are given, but I hope to show that there is some reason to believe that the items are arranged in chronological order.

The first item reads: *Et magistro Petro de Ispannia pro ii tabulis decenter depictis et positis ante altare beate Marie in ecclesia Westmonasterii iiii^{xx} li.* I suggest that these " tables " are identical with those mentioned in a bond given to Peter in 1258, for two tables which he then delivered to the king.[24] The bond was for 120 marks, which is equivalent to £80, and the " tables " were said to have been given by the king to the Abbey of Westminster, but no altar was named. Seeing, however, that the new church was not consecrated until 1269, it is hardly likely that " tables " for placing in it would have been given at such a date, but the Lady Chapel had been in use for at least twelve years, and, in 1256, Henry had ordered the original wooden roof to be replaced by a stone vault. The king had, in fact, a special interest in the Lady Chapel, as he had laid its foundation-stone in 1220, and since been its benefactor on various occasions. It seems, therefore, more probable that the two entries refer to the same pair of " tables " than that Henry ordered two pairs from the same artist at a like price.

The second item refers to the Palace: *Et magistro Willielmo pictori monaco Westmonasterii pro tabernaculo depicto circa lectum Regis in camera sua apud Westmonasterium XX marcas.* William had been working at the Palace for some years. He was the king's favourite painter. The bed-tester (?) is likely to have been one of his last tasks, and, as he was engaged at Windsor in 1260, the work may have been performed *c.* 1259. There is no clear record known to me of William working at Westminster after this time, but he may have returned to paint the pictures in the chapel of St. Faith, which Professor Lethaby suggests were his gift. It should, however, be noticed that the chevron, an early form of decoration, is used to adorn the arch within which the painting of St. Faith is framed, and this would give support to the view that the paintings, if given, had been presented before William went to Windsor. His transfer from Winchester to Westminster may have been the occasion.

The next five items refer to the tomb of the Lady Katherine, daughter of Henry the Third: *Et in quadam imagine lingnea ad tumbam Katerine filie Regis in ecclesia Westmonasterii XVs. Et in argento posito ultra predictam tumbam de super per totum XI li XIIs viiid. Et in operacione dicti imaginis jam argenti xii/li. Et in auro eandem deaurando IX li, iiis, iiiid. Et in lapidibus videlicet ciiii^{xx} tam perlis quam amatistis ad ornamenta ejusdem ymaginis XIs.*

Katherine died in 1257, and in the same year an entry appears in the Rolls which records the payment to Simon of Wells of two marks for his expenses in coming to Westminster to make her

[21] Close Roll, 56 Henry III, mem. 9.
[22] Calendar of Close Rolls, 1 Edward I, p. 3.
[23] 56 Henry III: Pipe Roll, mem. 16d; Chancellor's Roll, mem. 2d.
[24] " Bond to Master Peter Hispanus in 120 marks for two painted tables (tabul depictis), which he sold to the King, and the King gave to the Abbey of Westminster, with promise to pay as soon as possible." Calendar of Patent Rolls, 42 Henry III, and see BURLINGTON MAGAZINE, Nov., 1926.

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tomb.[25] This seems to have been finished in the following year, when Edward of Westminster was commanded to cause "a cloth to be provided for covering the tomb of Katherine, the king's daughter."[26] The position in the account of these items, and that relating to Peter's "tables," gives some support to the suggested chronological order. The items indicate a silver-gilt image, with a wooden core, adorned with pearls and amethysts, and a tomb over which was laid silver plates. The image was ordered in 1257.[27] There is no indication of the material used for the tomb itself, but it is possible that it had a marble basis, surmounted by a wooden chest, covered with metal plates, carrying the effigy. In 1251 Simon of Wells was paid five marks and a half for his expenses in going to London in connexion with a certain brass image for the tomb,[28] and, if this is the same Simon whom we have already mentioned, it may be that he came not to make a marble, but a metal-plated tomb, around which may have been placed weepers, as in the case of that of William of Valence. This, however, cannot be proved until some further evidence appears. It should be observed that the items in the account total £35 11s. 0d., the equivalent of about £1,250 of our money to-day, and this does not include the cost of the actual tomb. It seems very doubtful that such a tomb would have been discarded within the next twenty-five years, and the remains of the king's favourite daughter transferred to the still existing mosaic tomb in which they are now said to lie. Matthew of Westminster mentions only the children of Edward I as buried in the mosaic tomb,[29] and the tradition of *c.* 1400 seems to have been the same.[30] The earliest writer to mention Henry's children appears to have been Stow, and by his time the translation may have been made; for Henry VIII is a likely person to have dismantled Katherine's costly monument.

Items 8 to 21 concern a costly frontal made for the high altar, for which gold thread, coloured silks, large and small pearls, and enamels were bought. The completeness of the details indicates that this was a work over which William exercised a very special and careful supervision, and it may have been his own actual creation; that is, he may have made such portions of it as appertained to his craft, and personally superintended the whole. In 1258, he was paid "20 marks for working a precious cloth for the altar of the blessed Edward,"[31] and the records show that Henry purchased large numbers of valuable cloths.[32] It is reasonable to think that the king would require his leading goldsmith to be highly skilled in such work. Frontals were "flexible goldsmiths' work," and our lost treasure may have been William's greatest personal achievement.

There is nothing to indicate when the frontal was ordered, but it certainly took a long time to complete. One item in the account is for the wages of four women working at it for three years and nine months. The vague hints at possible dates for some of these items lead me to the view that all were probably earlier than 1260, and it may be remarked that, on November 2, 1252, Edward of Westminster was ordered "to cause a cloth to be made 12 feet long and 6 feet wide, with pearls, and images from the Old and New Testaments."[33] This was, at least, in the style of our frontal, and about a month after the time it was ordered William of Gloucester was "king's goldsmith."

Whatever the origin of the existing ancient retable, the king and his chief goldsmith must, surely, have discussed the project of one to accompany the costly frontal. Is it possible that they had even agreed upon the design, but that it was never carried out owing to the death of both? If so, it might be that in the retable we have a work following that design, but substituting imitation jewels and enamels for real ones such as adorned the frontal. Edward I was less inclined to spend money on such matters, and, as we have seen, was concerned about the cost of the frontal. The imitations may be the result of his desire to carry out his father's intentions with economy. Had the retable been made by William, it would doubtless have appeared in his executor's account, but it is puzzling that a frontal alone should have been put in hand.

Item 22 reads:

Et in carbone cera borosia arguella cinere filo ferri cinere acero et quatuor pellibus multonum cum clavis xxx iiijs viijd.

I am indebted to Dr. G. Herbert Fowler for a most interesting comment on this, but in giving me permission to publish it, he has desired me to make it clear that it is "only a suggestion, not a definite statement." Dr. Fowler writes:

> The materials seem to suggest casting by a wax process—whether by a "safe mould" made in two or more pieces which can be joined or taken apart; or by a "cire perdue" method, used for high and undercut relief, in which the mould must be broken to release the casting (cf. Theophilus, bk. III, cap. XXX).
>
> If I am right in this, the charcoal would be for

[25] Pipe Roll, 41 Henry III (quoted in "Gleanings").
[26] Close Roll, 42 Henry III, mem. 8.
[27] Liberate Roll, 41 Henry III, mem. 4.
[28] Liberate Roll, 41 Henry III, mem. 5.
[29] W. R. Lethaby in "Westminster Abbey" and "King's Craftsmen."
[30] See Keepe, "Monumenta Westmonasteriensis," p. 56.
[31] See Devon's Introduction to Issue Roll of Thomas of Brantingham, p. xxx.
[32] Close Rolls, *passim*.
[33] Close Rolls, 37 Henry III, mem. 27.

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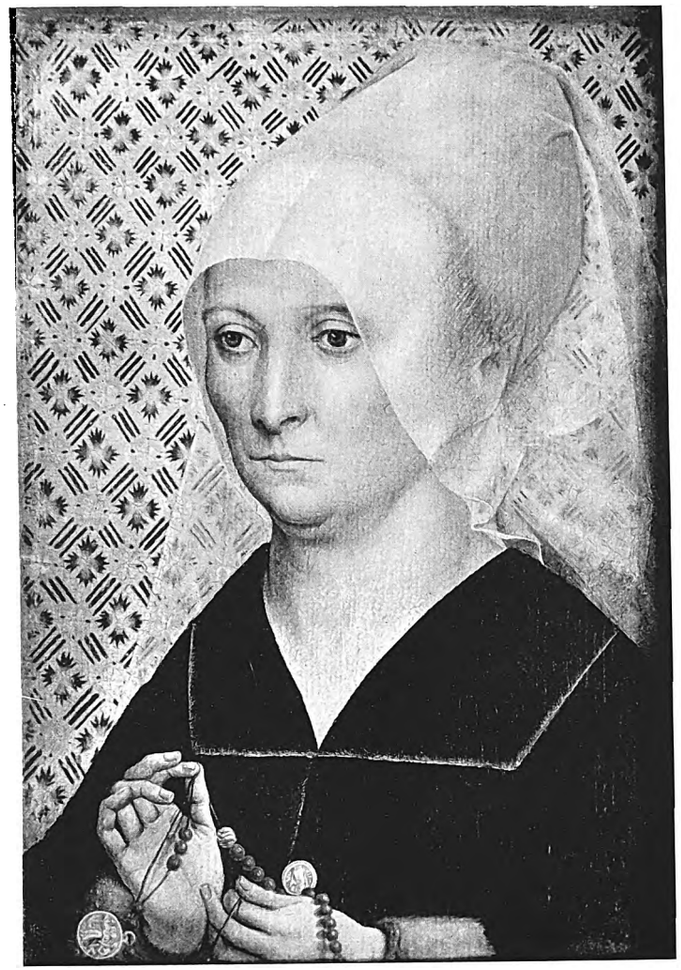
A, B—



—C

A, C—Portraits of the Count and Countess of Egmont, by the Maître de Moulins. Panels, 45.7 by 25.5 cm. (Colonel M. Friedsam, New York); *B—Portrait of a Lady,* by the Maître de Moulins. Panel, 32.4 by 22.9 cm. (Mr. A. Berg, Portland, Oregon)

Plate I. Shorter Notices: An American Exhibition of French Primitives

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heating the mould and melting the metal; the use of charcoal and not wood implying that the object to be cast was not very large. In the wax the design would be modelled, either on a clay core or in solid wax; the borax would serve as a flux to prevent the molten metal from oxidizing on the surface; the clay and ash (Theophilus, clay alone, Cellini, clay plaster tripoli and pumice, I used plaster and brick dust) for making a fire-resisting mould round the wax, and perhaps a core; the steel wire for binding round and round to hold the mould together in case of cracking when the hot metal was poured; the steel might be for the dowels of a " safe mould " or for rods to hold the core in place, or again shaped steel plates were sometimes used to cast into, the sheepskins were probably for bellows (cf. Theophilus, bk. III, cap. iiij) clavi are probably nails.

The " Cire perdue " method was generally used for lesser objects, and it may be observed that five small gold images, worth £30, were among the articles pawned by Henry III in 1267.[34] These were probably set round the shrine. Figures framed in quatrefoils appear in a picture of the shrine in a manuscript life of St. Edward in the University Library, Cambridge, and although this is supposed to represent the old shrine, it is clearly nearer to the form of a thirteenth-century work.

The remaining items refer to wages paid to four goldsmiths: Masters Walter, Edmund, Robert and Thomas, but the periods are not stated, and the only indication of the work upon which they were engaged concerns the two last, who were employed *in trissura vasorum et columpnorum circa predictum feretrum.* I regret that this conveys nothing definite to me. The last item gives the total amount expended upon works mentioned in the paragraph, £399 17s. 0d., which is equivalent, say, to about £14,000 of our money.

William's term of office, 1252-1269, suggests that he must have been responsible for most of the goldsmith's work done at the abbey church in the time of Henry III. He or his assistants probably made the costly images which were pawned in 1267. Nothing of his work remains, but he may be set down as one of the greatest and busiest goldsmiths of his age, and a powerful influence in thirteenth-century art.

[34] Patent Roll, 51 Henry III, mem. 20d.

SHORTER NOTICES

AN AMERICAN EXHIBITION OF FRENCH PRIMITIVES.—On October 15 M. Maxime Mongendre, French Consul-General at New York, will open an important exhibition of French Primitives at the new Klingberger Galleries in Fifth Avenue. The exhibition will be on view for about a month, and the profits will be presented to the French Hospital in New York.

We have before us a large number of excellent photographs of the pictures in the collection, as well as a copy of the essay by M. Louis Réau, editor of the *Gazette des Beaux-Arts,* to be printed as an introduction to the official catalogue. M. Réau reminds us that this is the first occasion on which American art lovers will be able to study a really representative collection of examples of the works of a school which was, if not unknown, very unfamiliar only some twenty odd years ago. Whatever may be held to account for this long neglect, persisting as it did during a time when all the world was excited about the early paintings of Italy, the Netherlands and Germany, the days are now finally gone when an historian dare presume that French painting began with Nicolas Poussin, or that the gigantic activity of the so-called " Gothic " architects and sculptors in France was not accompanied by a corresponding activity on the part of French graphic artists. English students can the more readily sympathize with the modern movement towards a demonstration of the fact that a most important school of early painting did exist across the Channel, because we too have badly neglected this period of English painting, and we too feel it to be excessively improbable that the splendour of our early art in stone, wood, glass, and textiles was not intensified by that art which has always had, as it still has, the widest appeal of all—the art of painting. For long one has instinctively felt that there surely must have been both in France and here a noble array of early painters, so that it is gratifying now to learn that the patient researches of our fellow-critics in France have proved so fruitful, and we congratulate our American readers on their good fortune in being able to study so many works belonging to this new-old school, whose significance was first hinted at through the Paris Exhibition of French Primitives in 1904.

It should be remembered, of course, as M. Réau points out, that many of the great collections of America already possess excellent French primitives, but America is such an enormous land that the time and labour involved in seeing these are necessarily prohibitive to many.

The pictures selected for the exhibition cover the whole period from the Middle Ages to the close of the Renaissance. The very earliest pieces are in the nature of curiosities, for very

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few first-rate fourteenth-century panels have survived. The task of obtaining examples from the following century must have been much easier, and the organizers, able to look this time beyond Paris, have collected representative pieces from the schools that had sprung up in the district of the Loire, in Avignon, in Burgundy, and in that intriguing area where France and Flanders co-operated and competed. The rest of the pictures illustrate, as they should, well-thumbed pages of art history.

Remembering the difficulties of attribution that arose during the recent Flemish Exhibition in London, I have fled from the temptation to discuss individual pictures on the evidence of photographs alone—even with the authoritative notes by M. Réau before me. However, a few samples of the exhibits are reproduced on the accompanying plates. R. R. T.

THE TATE GALLERY.—The Treasury Commissioners have appointed the Hon. Evan Charteris, K.C., Mr. Samuel Courtauld, Sir William Burrell, Mr. Glyn Philpot, R.A., Mr. Walter Westley Russell, R.A., Mr. Henry Poole, A.R.A., and Professor William Rothenstein to be additional trustees to the National Gallery of British Art, in the place of Mr. D. S. MacColl, Lord Henry Cavendish Bentinck, Mr. J. R. Holliday, Sir Aston Webb, R.A., Sir D. Y. Cameron, R.A., Mr. Charles Sims, R.A., and Mr. Muirhead Bone, whose term of office has expired.

THE LITERATURE OF ART

RETROSPECT. BY ROGER FRY.

ITALIAN PRIMITIVES AT YALE UNIVERSITY. By RICHARD OFFNER. xvi + 48 pp. + 91 pl. (Milford): New Haven (Yale University Press.) 50s.

It is rarely, indeed, that the student of art history is gratified with such a piece of critical analysis and exposition as this. The fact is that Mr. Offner, as readers of THE BURLINGTON MAGAZINE have doubtless discovered, has managed to preserve his sensibility to beauty, undulled by the deadening effect of intensive archæological research. He is able to retain an open-eyed and joyful wonder before any great imaginative expression; a frame of mind to which the microscopic investigation of attributions, often necessary for the science, tends to be inimical. And what brings into strong relief this rare gift is the somewhat ungrateful nature of the task he has set himself. He has devoted himself in this book to a critical investigation of the Jarves Collection at Yale University, and this happens to be one of the oddest assemblages of Italian productions in the world. It is essentially a collection of minor masters, of pictures by out-of-the-way and little-known personalities, interspersed, at very rare intervals, by works which bring us into the great current of Italian tradition.

Though Mr. Offner is never impatient with these rather helpless camp followers, he never loses his sense of proportion, never allows the pains he takes over investigating their personalities to colour his judgment of their quality. He tries to place each master exactly. He gives to each, indeed, the benefit of a full and indulgent hearing, but pronounces his verdict in measured language, so that where, here and there, he has before him one of the real creators, he can mark to a nicety his distance from the rank and file.

It is surprising to one who, like myself, was trained in the early days of exact research—days when the fifteenth century claimed all our efforts, when the map of the fourteenth was marked with only a few names and the Dugento was almost *terra incognita*—it is surprising to find with what ease and confidence Mr. Offner steers among the various cross currents of tradition and locates even the minor masters with something like precision.

Thus he traces with delightful clearness the mutual reactions of Florence and Siena throughout this period and his thesis gains a special point from the presence at Yale of what must surely be one of Taddeo Gaddi's finest works, the *Pietà*. Gaddi is often a tiresome enough artist, but here at least the fundamental Florentine conception comes out triumphantly in the stark bareness of the forms, in the deeply moving geometry of the design.

But whilst on this question of the interplay of the Florentine and Sienese traditions, I should like to join issue with Mr. Offner on one point—or rather, since I feel the weight of his wider knowledge of the period, to put to him a question. He traces Sienese influence in Florence to the presence of the Rucellai *Madonna*, which he declares, was ordered of Duccio in 1285. Does he really think the picture so early as that? And is he so sure that it is by Duccio? Is this opinion still based on the document, first brought to light, I believe, by Mr. Langton Douglas? Because in that case one should surely take into account the late Mr. Herbert Horne's investigations, which made it clear that that document could not refer to the Rucellai *Madonna*. Personally, I have never been able to see Duccio's hand in that work, and, what is more, it still seems to me to be a very late Cimabue, influenced, as he may well have been, by Duccio towards a greater suffusion of tone, but retaining his fundamental characteristics. The late *Crucifix* by Cimabue in the Opera of Sta. Croce, shows the same new *sfumato*. But this is by the way: it does not affect the main issue.

The Jarves collection is particularly rich in works of the Dugento and these are here clearly situated for the first time. Mr. Offner supports his conclusions by admirable and copious illustrations, drawn from other sources. He is thus able to give clear outlines to such elusive painters as the Magdalen Master.

To the early fifteenth century belongs a very charming cassone panel, strongly marked by the influence of Masolino. This Mr. Offner attributes to Paolo di Stefano. The works he cites do not make this attribution very evident, since in them Masolino's influence is barely apparent. He relies for his conclusion on the idea of a greater difference

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A—St. George and the Dragon, by Simon Marmion. Panel, 38 by 25.5 cm. (Mr. Otto H. Kahn)

B—Portrait of Louis XI of France, by Jean Fouquet. Panel, 37.8 by 28.3 cm. (Col. M. Friedsam, New York)

Plate II. Shorter Notices: An American Exhibition of French Primitives

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between an artist's manner when treating a subject on a small scale and when doing large wall paintings than I should have been willing to admit. In Masaccio himself we have the measure of that; and there, at all events, the difference is not of this order. He may be right, but remembering, as we always must, how many painters capable of this class of work have been entirely forgotten, it seems wiser not to attempt such exact definition.

The one outstanding work of the Florentine Quattrocento at Yale is the superb Antonio Pollajuolo of *Hercules and Nessus;* and here all Mr. Offner's remarks are worthy of the occasion, and really add to our understanding of the greatness of Pollajuolo's contribution to the spiritual tradition of Europe. If it were only for these passages his book would be remarkable.

Once more, in the two astonishingly original panels by Sassetta, the Jarves collection offers our author scope for the full exercise of his interpretive imagination; and again he more than satisfies our anticipations. Before the lowly but far less significant Neroccio di Landi I feel that he is carried a little too far—is a little too much under the charm of that artist's exquisite but really rather affected and self-conscious manner. I doubt if it will bear the weight of all he puts into it.

The satisfaction given us by this really valuable work is not a little enhanced—especially by comparison with that of some other writers on these subjects—by the simplicity and directness of Mr. Offner's manner, by his avoidance of all preciosity, and by his self-forgetful objectivity.

BURGUNDIAN ARCHITECTURE. BY GEOFFREY WEBB.

LES RICHESSES D'ART DE LA FRANCE. LA BOURGOGNE; L'ARCHITECTURE. By LOUIS HAUTECŒUR. 55 pp. + 64 pl. Paris (Vanoest).

BURGUNDY AND MORVAN. By W. M. CROWDY, with a note on P. F. Gethin by Campbell Dodgson. 200 pp. + 12 pl. by P. F. Gethin. (Christophers.) 25s.

The compilers of this admirable portfolio of Burgundian architecture, have wisely determined to illustrate certain of the more important monuments, as Vézelay, Sens, Tanlay and Sully and others, in considerable detail, giving several photographs to each. Not that actual details of stonework are shown. This portofolio keeps strictly to architecture, leaving all carving to be treated separately as sculpture, but a variety of aspects of each monument is given, and this, with the skill in choice of point of view, gives the reader a confidence, which is often lacking in such cases, that he is really being given an adequate idea of the buildings. The reproduction of the plates and the photographs themselves reaches that amazingly high quality which the house of Vanœst has led one to expect of recent years. There is a sparkle about these illustrations which should make them an example to English publishers and saves them from the overlush effect that too often mars the more expensively illustrated books produced in this country.

The introductory text and notes to each monument by M. Louis Hautecoeur are admirable, and give most valuable references to the fuller treatment of each monument, a great boon to students who might have very far to go to discover some of the local publications and proceedings of societies to which he gives full references. It seems a pity, perhaps, that some of the buildings to which he makes special reference in his introduction, such as St. Philibert at Tournus, and the late church at Brou, are not among those illustrated, but in general the policy followed in the selection of illustrations is amply justified in the results.

The riches of Burgundy in architecture are so immense and the scholarly and architectural questions suggested by such a publication as this general view so numerous and complex that it is impossible to touch on them here. In Burgundy and Morvan we might well have had a little more of them to put some backbone into a somewhat overluscious descriptive work in which scenery and scraps of history and rather loose appreciations of architure are mingled in a not very satisfactory whole. The illustrations from drawings by the late P. F. Gethin, to whom the book is in some sense a memorial, have considerable charm, but it is doubtful whether they could ever be apt illustrations to a book of any more positive quality than this; that their rather delicate charm, however, is not of the same order as Mr. Crowdy's overromantic text, it is hardly necessary to add. Mr. Dodgson adds a graceful, pleasant note in memory of Mr. Gethin.

Rembrandt. By DR. WERNER WEISBACH. 643 pp., with 200 ills. Berlin (de Gruyter).

Das Problem der Generation in der Kunstgeschichte Europas. By WILHELM PINDER. 168 pp. + 29 pl. Frankfurt (Frankfurter Verlags-Anstalt). M.6.50.

Studien zur Deutsche Kunstgeschichte. Vols. 229-240. Strassburg (Ed. Heitz).

Spanische Städte. By OSKAR JÜRGENS. 351 pp. + 120 pl. + 27 plans. Hamburg (Friederichsen and Co.). M.90.

The Analysis of Art. By DE WITT H. PARKER. 190 pp. + 72 ills. (Milford): New Haven (Yale University Press). 18s.

The Art in Painting. By A. C. BARNES. 530 pp., with 106 pl. (Cape.) 25s.

So much has been written about Rembrandt and his work that there is precious little left unsaid. Consequently one seldom comes across a new publication on the subject which has any particular interest to art students. Dr. Weisbach's book is one of the few which contains really interesting matter and the author's thoroughness makes this volume quite a useful handbook for students of Rembrandt's art.

Herr Pinder's book is of a different character and it is difficult to see why he chooses art as his subject. His praiseworthy attempt to write on art in a manner that will include the whole of the "Geistige Welte" of necessity results in obscurity.

There has been lately so much mystification in art literature, so many disproportioned cocktails of philosophy, theosophy and art, that one would rather see a book which deals clearly, and without preassumed notions, with art itself and gives the spiritual worlds a rest for a while. This is one of the causes of the sense of immense relief and pleasure felt on coming across some more of the unpretentious and very much to the point volumes of the endless series of "Studien zur Deutsche Kunstgeschichte." The reliability of the information and the variety of subjects is such that these publications are of an inestimable value not only to students of the history of German art alone but also to those interested

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in the general history of art. One of the most outstanding volumes recently published in this series is Herr Röttinger's "Dürer's Doppelganger."

A good book from another excellent series, "Völkerkunde, Kulturgeschichte und Sprachen," issued by Hamburg University, is "Spanische Städte," by Oskar Jürgens. The text combined with numerous excellent illustrations and plans gives a very comprehensive account of the architectural development and planning of Spanish towns. The book ought to prove of unusual interest not only to those who are interested in domestic architecture and town planning, but also to travellers in Spain. It is edited by W. Giese, the librarian of the Ibero-Americanische Institute in Hamburg.

Professor Parker supplies in his "Analysis of Art," an entertaining critical study written from a point of view very similar to that which has been made so familiar to us by Mr. Roger Fry and Mr. Clive Bell, while Mr. Barnes in "The Art in Painting" gives another proof of his love and understanding of modern art. S. P.

Die Bildhauerei der Barockzeit. By GEORG SOBOTKA. Edited by Hans Tietze. 180 pp. + 48 pl. Vienna (Anton Schroll). Paper covers, 10s.; bound, 12s.

The untimely death of the author of this unpretentious little book was one of the many heavy losses sustained by art criticism owing to the war, but we must be grateful that Dr. Sobotka's manuscript fell into the hands of so able an editor as Dr. Tietze. In spite of the very considerable number of books published recently dealing with the Baroque period, there was ample room for an excellent little handbook, packed with suggestive comparisons and ideas, such as this. Any of the chapters can be extended at will, and one feels that, had he lived, this is what the author would have done; the subject is treated with so much freshness and insight that it is hardly likely that he would have left the matter where it stands. The material is divided into four chapters, which cover the whole European field during the seventeenth and eighteenth centuries. The first, which deals with the rise of Baroque sculpture in Italy in the seventeenth century, is naturally chiefly concerned with Bernini and his followers; indeed, as the author says, "We have called the seventeenth the 'Roman' century. . . . One can limit the formula still further and call it Bernini's century. His art is like a flood which engulfs all the lesser streams and carries them along with it." The second chapter traces, under several sub-headings, the development of seventeenth-century sculpture in France and the Netherlands. Spanish work of the seventeenth and eighteenth centuries is dealt with, in a rather summary way, in the third chapter, and the remaining sculpture of the eighteenth century is treated in the fourth under the headings of Italy, France and Germany. Our knowledge of German Baroque art has made many strides during the twelve years since Sobotka wrote this chapter, and though his main conclusions would probably have remained unchanged, he might have revised it in detail.

The moderate price of the book precluded better or more numerous illustrations, though these are in some degree compensated for by the full and excellent bibliographies furnished by Dr. Tietze in the notes. Altogether, though it was written some years ago, this is a valuable and stimulating little book. M. H. L.

Jahrbuch der Kunsthistorischen Sammlungen in Wien. Neue Folge, Band I. 268 pp. (193 ill.) + 32 pl. Vienna (Anton Schroll). M.150.

The lucky possessors of the thirty-six volumes of the "Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses," now unobtainable, will welcome its continuation in this new series. The high standard of scholarship and variety of subjects in the first volume promise that it will at least equal the old series. The contributions to this volume are "The Eagle Cameo in Vienna," by Fritz Eichler; an interesting article on a head from a second-century statue, "The Portrait Head of St. Helen," by Julius Banks; "The Secular Treasuries in Vienna," containing descriptions of new finds and results of recent research by Arpad Weixl Gärtner; "Jacopello del Fiori," and "The Tomb of Orsato Giustiniani," by Leo Planiscig; a very instructive article on the works of Hieronymus Bosch, by Ludwig Baldass; "Paolo Veronese and Farinati," by Giuseppe Fiocco; "The Rustic Style," by Ernst Kris; "Velasquez's Portrait of the Infanta Margareta Theresa," by Gustav Glück; "Renaissance Medals in Austria," by Fritz Dvorzschak and "Seicento Studies," by Otto Benesch.

Considering the difficult conditions since the fall of the Austrian Empire, this is a most praiseworthy effort of both the publishers and the contributors. The volume is profusely and beautifully illustrated and is limited to four hundred copies. S. P.

Select Greek Coins. A series of enlargements illustrated and described by GEORGE F. HILL. 63 pp. + 64 pl. Paris (Vanoest). £3 3s.

The problem of adapting a design to a circular field has fascinated artists of all periods. In Greece it concerned especially the painters of cups and plates, the makers of mirrors with ornaments incised or in relief, and the engravers of gems and coins. Each found a number of solutions, but the vase painters, for all their skill, were handicapped because they could not use a single head with success, the bronze workers, with few exceptions, lacked originality, and the gem engravers could always shirk the difficulty by choosing another shape. It should be profitable to compare the achievements of the coin engravers with those of the other three groups, but unfortunately there has always been a tendency among archæologists to separate coins from the rest of Greek art. To this, Mr. Hill's admirable plan of publishing enlargements of the coins is an antidote: we can now place these enlargements beside pictures, not dissimilar in size, of vases and mirrors, and realize how independent the coins and vases are; how surprisingly dependent the mirrors. This is especially true of the period round about 400 B.C. Since far more is known about coins than about mirrors, the comparison may afford useful information, as it has already done in the case of portrait heads on coins and statues.

The book contains enlargements of 266 of the loveliest, or most typical Greek coins, well chosen, beautifully reproduced. They are preceded by a brilliant essay: here the coins are treated from the

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artistic point of view, and perspective is given by the author's deep but unobtrusive knowledge of periods other than the Greek.

Concerning a work of this kind, the only complaints will be from those who want to replace one of Mr. Hill's favourites by one of their own. I myself would make a plea for Choirion's much abused, completely frontal, head of Apollo, to place beside the three-quarter views. Some of us may think that the late periods are too well represented, but no coin is included without good reason. The arresting series of portraits is especially worth attention.

The publication of a series of enlargements is something of an experiment. Mr. Hill acknowledges it may be unfair to the die engravers, who were not prepared for such close scrutiny, but demonstrates how triumphantly most of them stand the test. No one, we feel, would be more delighted with this book than they. W. L.

ART IN FRANCE : GRENOBLE MUSEUM

Grenoble prides itself on being the only town in France possessing a museum of really modern art. Neither the Luxembourg nor the Petit Palais have dreamed of forming representative groups of paintings and sculpture illustrating not only the Impressionist school but also the "advanced" movement. The Parisian museums have not achieved that revision of æsthetic values accomplished years ago by so many German and Scandinavian museums. On returning from Moscow, Morand wrote that to understand modern French painting it was necessary to visit the former Stchoukine and Morozoff collections, now transformed into museums, which contained works by Cézanne, Gauguin, Van Gogh, Henri Rousseau, Matisse, Picasso, Braque, Derain, etc. Visitors to Paris who wish to see contemporary French art are entirely dependent on dealers. No public gallery gives them even an approximate idea of the present state of this art. The many visitors to Isère are more fortunate.

The creation of the museum of modern art at Grenoble is entirely the work of its new director, M. Andry Farcy. On his appointment seven years ago, M. Farcy at once gave proof of great activity. With the support of the Maire of the town of Grenoble, Deputy Mistral, he declared war on the Municipal Commission des Beaux-Arts, which was charged with the control of the museum.

M. Farcy proceeded by stages. He first of all rearranged the original property of the museum, the gift of the Emperor Napoleon, which included, among other works, pictures by Zurbaran, Velasquez, Ribera and Goya. He eliminated the majority of pictures by members of the Institute, the artistic value of which was nil. He induced the State to send to the museum only such works as were chosen by mutual agreement with the director, and of a frankly modern tendency. For the French Ministry of Public Instruction, which every year makes important purchases of works of art from modern sculptors and painters, who are recommended by members of Parliament, or who have asked for State aid, practices a system of official consignments. These official consignments, made without consideration of the needs of the provincial museums, are a representative specimen of our artistic politics. Once granted autonomy, M. Andry Farcy went in search of pictures. He interviewed critics, artists and collectors. He knew how to create a sympathetic atmosphere round his museum. He emphasised its cosmopolitan character. Indeed, the Grenoble Museum is not provincial. Its visitors are recruited among the tourists who come annually to Isère and belong to all nationalities. The artists have responded to the director's appeal and give him their works or agree to take special prices proportional to the slender resources of the museum. Monet set an example in this. Two years before his death he presented a very fine landscape to the museum, which to-day possesses also two pictures by Delacroix and three Gauguins, which were special gifts, two Bonnards, two Vuillards, five Marquets, eight Rouaults, thirteen Matisses, a Picasso, a Braque, two Derains, four Vlamincks, five Frieszs, a Marie Laurencin, a Dufresne, a Modigliani, three Gromains, etc. I have only included in this list the painters best known to our generation. It should also be added that Grenoble Museum received the bequest of the Sembat Collection, which was to be offered to some French museum of modern art. The Luxembourg having expressed the intention of weeding out this famous collection, M. Andry Farcy came forward at once and secured it for the Grenoble Museum. It comprises, besides paintings and drawings by Matisse, Rouault, Vuillard, etc., many ceramics by Rouault and Methey.

The funds at M. Farcy's disposal are very small. He has spent hardly more than 30,000 francs in the last five years. His unceasing work, his energy, his initiative, and his personal activity successfully make up for his lack of money. When we remember that the price of the least picture in our list is higher than the sum total expended by the director, we cannot fail to recognize his merit and the extent of his achievement.

The first museum of twentieth-century art is now an accomplished fact. Why should it be established at more than a ten-hours' journey from Paris?

WALDEMAR GEORGE

LETTERS

THREATENED LINCOLN CHURCHES

SIR,—I have been asked by the Lincoln Churches Defence Committee to attempt to engage the sympathies of your readers for them in their efforts to preserve two Lincoln churches which are threatened with destruction.

Some weeks ago it was triumphantly announced that the Town Council had carried out preliminary negotiations with the Ecclesiastical Commissioners for the purchase of the sites of these churches, and that they proposed to demolish both, turning the site of one into a motor park, and of the other into a row of shops. Of the fifty churches of mediæval Lincoln only three survive, of which St. Benedict's,

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one of the threatened churches, is one. It is a church whose loss would be an irreparable blow to the city, both from an artistic and archæological standpoint. The church now consists only of a tower, with a chancel and side chapel, the nave having been destroyed during the Civil Wars. The tower, which was rebuilt about 1670, contains some interesting eleventh-century shafting in the windows, which is assigned to the pre-Conquest period in Green's "English Parish Church Architecture." Externally, the most interesting features are a row of heads and grotesques on the south side, which formed corbels for the original roof, and which I incline to date as late twelfth century; and two very beautiful east windows. The northern one has some fine geometrical tracery, as has a window on the north of what was probably the original chancel. The southern of the pair of east windows is even more beautiful and interesting, as it is one of the rare English examples of flamboyant work, dating from the close of the fourteenth century. Inside there is a beautiful late fourteenth-century roof, and two fine twelfth-century foliage capitals, in addition to a finely sculptured recess, possibly for the tomb of Robert de Dalderby, who founded a chantry here in 1352. All this beautiful work is now destined, should the Town Council have its way, to the dust heap.

St. Peter-at-Arches, the other threatened church, was erected on the site of an older building between 1720 and 1730. It is in the Wren style, and though not so beautiful as St. Benedict's, harmonizes well with its surroundings—the eighteenth-century Butter Market and the Stonebow. Unlike St. Benedict's, it is still used for service—the latter church was closed in 1858, and united with St. Peter's. It has been urged that St. Benedict's is in a dilapidated condition, but offers of money for its restoration have been refused, and it is structurally sound. If we succeed in saving it, I think that sufficient money for its restoration would be forthcoming. May I appeal for any help your readers can give us? The measure may have to come before Parliament, and, like the proposal to destroy the London churches, may be defeated there.

The Secretary of the Defence Committee is J. W. F. Hill, Esq., L.C.M., of 1 Cornhill, Lincoln.

Yours faithfully,

F. W. Brooks, M.A. (Lond.)
(Late Travelling Research Scholar of the University of London and Auditeur Libre of the Ecole des Chartes, Paris.)

A CIRE PERDUE CASTING AND CHINESE BRONZES

Sir,—In The Burlington Magazine for August, 1927 (p. 91) Mr. Yetts published a bronze *p'ou*, which he called "an accomplished example of *cire perdue* casting." Though I have not seen the piece which Mr. Yetts described, I am convinced, judging by the excellent reproduction, that Messrs. Yamanaka's *p'ou* was cast in moulds. What I take to be one of the seams, is the vertical thin zone just in the middle of the photograph.

Similar *p'ou* are in the Sumitomo collection (*Sen-oku Sei-shô*, 2nd ed., II, Pl. 53; see also Pl. 52, a somewhat different type), as Mr. Yetts remarked; in the Rutherston collection (Koop, Early Ch. Br., Pl. 48), and in the Louvre (Mus. du Louvre, l'Art Chinois p. Gast. Migeon, Pl. 28). Seams—proofs of casting in moulds—will be seen in the reproduction of the Sumitomo bronze to the extreme left (quite clear) and to the extreme right (less distinct) as far as Pl. 53 is concerned, to the extreme left and right as regards Pl. 52; in the reproductions of the Rutherston and Louvre pieces likewise to the extreme left and right.

It is rather important to point out that the "three equidistant holes, perforating the hollow base at its upper part" are, in the five bronzes before us, vertically intersected by the seams. I think, therefore, that neither the "fanciful explanation given by native critics," nor Mr. Yetts's opinion that these holes "may reasonably be supposed to have served for cords wherewith to carry or suspend the vessel" can be right. I feel sure that these holes must be associated with the casting in moulds. Their origin must be of a purely technical nature. Similar holes, either rectangular or in the shape of a cross, are seen, as far as the Sumitomo bronzes are concerned on the following plates of *Sen-oku Sei-shô*: Vol. I, Plates 28, 29, 30, 31, 40 and 51; Vol. II (besides Plates 52 and 53 already mentioned) Plates 55, 56, 60 (a most convincing instance!) and 92. These holes can, in each case, be associated with either seams or with one or more of the characteristic vertical crests (which, I think, in many a case, enabled the craftsman to make seams, running along these crests, by means of chiseling, etc., invisible).

"A feature of special interest," says Mr. Yetts, "is the freedom with which the craftsman has worked his design on the wax, untrammelled by strict attention to symmetry."

I fear, however, though some bronzes, of which I feel pretty sure that they were cast *à cire perdue*, display the same *Schönheitsfehler*, that the inattention to symmetry in Messrs. Yamanaka's bronze should be ascribed to the technical difficulties of the casting in moulds *procédé*.

Yours faithfully,

H. F. E. Visser

[We have discussed the argument set forth above with our contributor, Mr. W. P. Yetts, and as a result we feel that if, as well as examining the photograph, Mr. Visser had had an opportunity of studying the bronze itself, he would have come to the same conclusions as did Mr. Yetts. These conclusions were arrived at by our contributor only after an unusually exhaustive consideration, not only of the bronze in question, but of the whole science of bronze casting. An adequate reply to Mr. Visser's letter would require considerable time and space. As it happens, however, Mr. Yetts, in his forthcoming catalogue of Mr. George Eumorfopoulos's collection of Chinese bronzes, will publish a full discussion of this precise subject, and, in thanking Mr. Visser for his letter, we must content ourselves with referring him and our readers to that work.—Editor.]

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The Birth of Paris. Here identified as a copy, by Teniers, of the lost picture by Giorgione. Panel. (Mr. Charles Loeser, Florence)

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EDITORIAL *The Affairs of the National Gallery*

IN our editorial article published in September last we presented a case against the terms of reference of the newly appointed Royal Commission on Museums and Galleries. We followed this up in October by a criticism of the acquisitions at the National Gallery. The latter article, as was intended, has created a stir. There has even been "a certain liveliness" (to quote the classics) in the Press.

We have naturally received many letters from our readers, and it is notable that these without exception agree in general with our expressed views. There is, then, so far as art scholars are concerned, profound dissatisfaction with the pictures that are being added to the National Gallery. THE BURLINGTON MAGAZINE, putting mock-modesty on one side, can fairly claim to represent art scholarship in England.

THE COMMENTS OF THE PRESS.—With the daily Press it has been otherwise. A few papers tended to support us, some simply quoted extracts from our articles, others disagreed. *The Times* was, without commenting on the quality of the acquisitions, at once sympathetic and shrewd. We have good reason to believe that some of the art critics (who are not accustomed to wait for so vast a period as a month) leapt to the conclusion, in spite of our assurance, that our attack was really directed towards some individual at the Gallery. It must, for example, surely have been personal loyalty overflowing its banks which accounted for that ingenious and otherwise excellent character, "The Londoner" of the *Evening Standard*, boasting about the merits of the Russian Icon and the reasonableness of the price paid for it. The picture is one of a numerous breed well known and much laughed at in that strange land where mad politicians and sane art scholars commingle. The painting, in spite of its archæan aspect, belongs at earliest to the very late seventeenth century, to the worst episode in the decline of the frenzied Stroganovsky school[1] and to a moment in Russian art history when painting was at its lowest ebb and when, as usually happens in these circumstances, native artists competed with each other to imitate foreign products, in this case the Italian and Flemish primitives. The picture has no merit, not even that of being a representative example of genuine native craftsmanship. There was no point at all in adding it to the greatest national collection in the world, and in any case fifty pounds was too much to give for it.

[1] See Review on page 248 of this number.

But it is desirable to avoid all pettifoggery when so grave an issue confronts us and our readers, and yet the Press must not be passed lightly over. Perhaps the best considered, the ablest, and certainly the most hostile criticism of our remarks appeared within the compass of about a column in the *Glasgow Herald* of October 3. The compliments with which the writer besprinkles his paragraphs only sharpen the effectiveness of the remainder. This is quite in the sound tradition, and we shall gladly reply as we can to the rejoinder.

The first relevant question raised is whether members of our Consultative Committee, or alternatively other "well-informed and experienced persons," co-operated with us when our article was being composed. We take the opportunity of repeating what we print each month under the list of members of the Committee: that they have no responsibility whatever for the general conduct of the Magazine. No member was specially called in and none has offered any protest, private or otherwise, against what we considered it our duty to say. Of this we confess we are very proud, and even feel that only in this country where our ancient heritage of freedom of thought, of speech and of the Press persists, could such an attitude be expected of those who *may* disagree with us. But conversations and correspondence between us and "well-informed and experienced persons," continuing for some years, leave no room for doubt that a formidable majority of such persons roughly share our views. It was precisely that which drove us on, with great reluctance, to put into so many printed words what so many sensible people had been saying in conversation. It seemed to us to be an unhealthy thing that all the world should be decrying the National Gallery policy, and that no organ of serious opinion should take up the question.

THE GLASGOW HERALD further cannot see consistency in our declaring in September that our national art institutions are probably among the most ably managed in the world, and our criticizing in October the acquisitions at Trafalgar Square. There is no inconsistency whatever in that. The permanent staff at Trafalgar Square is altogether excellent. And yet the acquisitions are the reverse. The next paragraph consists of something in the nature of appreciation or at least defence of these acquisitions. If we were to allow ourselves, however, to be drawn into argumentation about the merits and demerits of individual pictures we should argue till Doomsday. There could be no finality in such a contest, and we must

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again content ourselves with expressing our conviction that in so far as the English daily Press approves of the recent acquisitions as a whole, the English daily Press is, without the shadow of doubt, for once failing to represent the public.

The article concludes with a vital admission regarding the purchase of Lotto's *Lucrezia,* which purchase is embedded in the heart of the problem. The passage is worth quoting :—

> Through a most unfortunate misunderstanding the Duveen firm [who were the underbidders at Christie's] were not informed of the Gallery's interest, otherwise Sir Joseph Duveen—whose generous public benefactions are well known—would at once have stood aside. This I can vouch for on indisputable evidence.

All critics appear to be agreed that the failure to capture for the nation the Pesellino, and the clumsier failure to acquire the Lotto at anything like the lowest possible price, indicate a grave error of organization on the part of the National Gallery authorities.

We have now, we believe, mentioned all the important comments of the Press. None of them affects the main issue, because none (not even those published by organs that agree with our general position) contains any practical suggestion for a better or, if you will, a still better system of purchases and acceptances of gifts.

THE THREE ISSUES. — In studying the questions recalled in the early part of this notice we became aware of the supreme importance to our case of three apparently distinct issues, which, however, will be found on examination to be governed by the same principle. These questions are :—

(1) Whether we are right in objecting to the terms of reference of the Royal Commission?

(2) Whether we are right in objecting to the general policy of the National Gallery authorities as regards acquisitions?

(3) Whether we are right in not inviting the aid of the members of our Consultative Committee when expressing our views on a matter of national importance?

We unhesitatingly submit that the only proper reply to the three questions is in the affirmative, and the reason for that is to be found in the established fact that in matters involving taste and self-expression, and in particular those involving the judgment of works of art, the committee system is unworkable. May we illustrate this by referring to the recent controversy as to whether medical men should be allowed to write articles about health and medicine in the newspapers? The governing body of the profession considered that they had escaped from their dilemma by the proposal that such articles should be permitted but must first be edited by a committee of the Council. Now, every editor in the country knows that such a system would never do. A work of literature, however humble, is a personal product, and its readableness and effectiveness are largely due to the degree in which the author succeeds in expressing himself as an individual.

THE COMMITTEE SYSTEM.—Exactly the same applies to the two other and more important problems before us. Museum government in general is primarily the work of an individual; the selection of acquisitions is entirely so. The spirit of choice may dwell in the breasts of twenty members of a committee, but twenty men are twenty times less efficient than one where matters of taste are concerned. One man may choose, in accordance with the functioning of that subtle faculty we call a " flair for art," a reasonable proportion of distinctive and interesting pictures, and the chances are that the collection he forms will have character. A group in this respect will always be commonplace; an individual may be distinguished. We ask you, reader, whether you consider you could form a better collection of pictures alone, free to consult when and whom you cared, according to your personal gifts and limitations, or continually under the eye of a committee. Nowadays nearly all considerable successes on the market are the result of rapid individual action, and the National Gallery simply must adapt itself to that. Its representative, whoever he may be, must compete with other buyers and, as often as ever possible, win. But so long as the individual buyer has to compete with a committee, the individual buyer will assuredly win. Any of the successful dealers, if handicapped by a rule preventing his making a purchase except he first consulted a committee, would very quickly become bankrupt.

We are far from suggesting that the board of trustees is not a useful and indeed a necessary institution, and we are well aware of the eminent qualification of at least many members of the National Gallery Board; but we do consider that the cart is being put before the horse when the director is compelled to wait upon the board before selecting acquisitions, and inevitably miss chance after chance, instead of the board being empowered simply to make suggestions or to offer advice, encouragement or criticism. If a blunder is made, and some small proportion of these is inevitable, then it should be the blunder of an individual. The board should merely be accessories after the fact. If that were so we should at least know where we are, and exactly whom to criticize or to applaud. We do not believe that any reasonable person will seriously dispute these views in their

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essence, and we respectfully beg the few members of the Royal Commission who have studied art and the organization of museums at all to consider them on their merits.

(Since these articles, it appears, are reaching a wider public than that to which we generally address ourselves, it may be worth while to add in parenthesis that on no single occasion has there been any communication on this subject between the present director of the Gallery and ourselves.)

"RESPONSIBILITY WITHOUT POWER."—We cannot leave the subject without referring to a most important episode in the history of the National Gallery, one which has a direct bearing on the present unsatisfactory state of things. We mean the Treasury Minute, dated April 26, 1894, when Lord Rosebery was in office, which for some reason connected, we believe, with a purely temporary situation, laid it down that the time-honoured supremacy of the man appointed to direct the Gallery was to be abolished, and that the Board "as a whole" was to be directly responsible for acquisitions and even for the preservation of the pictures.

Naturally the Board of the day thought this a fine idea. In 1902 five resolutions were accordingly carried.

A *minimum* delay of a week was actually *insisted upon* as a condition before a picture could be acquired either by purchase or gift! (Those, of course, were leisurely days.)

If by that time a quorum of four (exclusive, that is, of the director, who had been reduced to a mere ordinary trustee, or rather half a trustee) failed to turn up, then a fresh meeting should be arranged by the secretary, and so on apparently *ad infinitum*.

The director's chances of success were further handicapped by a rule laying it down that the Board should pledge itself beforehand to reject any picture not exhibited to the members for three days before their meeting or meetings, and even pictures in foreign countries would have to be brought to the National Gallery before there could be any negotiations with the owner as to purchase.

How strange it is that the premier who resigned office because of having "responsibility without power" should have inflicted the same fate upon the National Gallery director!

The only bright spot in the Rosebery document was a qualification that "in cases of emergency" the director might act as hitherto and report to the Board after the event. But the Board's own resolutions deprived him of that chance too.

THE EARL OF CARLISLE'S DISSENT.—Among all the hearts gladdened by these self-glorifying resolutions there was one, long accustomed to flattery, whose desires for power and for prominence had all been satisfied. The Earl of Carlisle registered his dissent. We cannot do better than quote two extracts from the wise and indignant note he sent to the Treasury of the day.

> The Resolutions prescribe the course which, with certain rare exceptions, has been usually followed by the Board; but taken collectively, I consider that it would be a serious mistake to make them into a hard and fast law. The fact of doing so would entirely change the constitution of the Gallery as established in 1855, on the advice of a select Committee, and tends to re-establish the original regime of 1824 which had been found in practice to be inefficient. It is true that this constitution of 1855 has been modified by Lord Rosebery's minute of 1894; but although the responsibility of the Director was diminished by that minute, I do not understand that it was intended entirely to supersede it, as it is now practically proposed to do by Lord Lansdowne's Resolutions, e.g., the paragraph respecting "cases of emergency" in the Minute of 1894 in which "the Director is empowered to act on his own responsibility" is in effect abrogated by the new Resolutions. . . . I have still greater doubts as to whether the initiative and guidance of a competent Director can be satisfactorily replaced by the joint action of a Board, however able or distinguished the members of that Board may be individually. It is at present perfectly easy for any Trustee, by attending the meetings of the Board, to bring the weight of his opinion to bear and to share in the responsibility of any decision, and I cannot think that it is necessary for this purpose to make a quorum indispensable, a provision which not only directly reverses the minute of 1855, but which might, by the accidental absence of Trustees from London, not improbably make the acquisition of some desirable picture impossible. As I have served on the Board of the National Gallery for 22 years, and have seen the working of both of the former and and the present regulations, I consider that it is my duty to express my opinion on the proposed new laws, which, though in detail comparatively harmless, will, I think, mischievously affect the management of the Gallery.

There is no doubt that the good earl was in the right. He alone took the long view, as subsequent events have abundantly proved. The consequences of the resolutions of his colleagues are now fully apparent. The mess into which the government of the National Gallery has fallen can be traced to the regrettable Rosebery Minute and to its embodiment in a grossly exaggerated form in the resolutions.

THE BURLINGTON MAGAZINE has often in spirit opposed the policy of distribution of responsibility at Trafalgar Square. In at least one other editorial article, which takes us back a good many years, we expressed ourselves

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with some frankness. As long ago as July, 1908, when Holroyd, Colvin, Horne, Laking, Phillips and Weale were still included in our Consultative Committee, and when, curiously enough, the present director of the National Gallery was editor of this magazine, the following appeared in a leading article:—

> At present the position of the trustees is peculiar, if not unique. In the period when the Gallery was laying the foundations of its lofty place among the museums of the world the part played by the trustees was that of helpers and advisers, but the supreme control and the ultimate responsibility for purchases rested solely with the director. Under the wise management of Sir Charles Eastlake and Sir Frederick Burton this plan had resulted in almost unqualified success. . . .
>
> Lord Rosebery's Government reversed the whole arrangement. The director was still a director in name, but he could make no purchase for the Gallery without obtaining the consent of the trustees. He was relieved of all overt responsibility, but he was also deprived of all power. . . .
>
> Had it indeed been designed with subtle and deliberate malice, that Treasury minute could not have been more disastrous and fatal to effective action. . . .

If these words were true at the time, which after nearly twenty years we still hold to be the case, they are doubly true to-day. The speeding up all round of the business of buying pictures, the increasingly speculative character of such transactions, and the enormous competition of America, whose museums are under the control of most efficient business men, all contribute to-day to make the Victorian system still obtaining at Trafalgar Square every day more ineffectual.

LOTTO'S "LUCREZIA" may be taken as a symbol of the breakdown of the method which the Earl of Carlisle saw from the beginning would be disastrous. It can only have been the blighting effect of compromise due to a far too complex and unwieldy instrument that resulted in the National Gallery having been unable to adapt itself with sufficient speed in the auction room, or before the auction room was entered, to acquire at much less money the Pesellino in the Holford sale; or, failing that, to have bought the Lotto at a very considerably lower price than was actually paid for it. There was a blunder, if you please! And it was a blunder due to something easily removable.

Will it be removed? Will the well informed members of the Royal Commission examine the whole matter with an impartial eye and, if they finally agree with our general view, make the necessary recommendations? We are not without hope that it may be so. Sooner or later reform must come. Surely better now than after even a few more precious years have passed.

GIORGIONE'S *BIRTH OF PARIS*
BY SIR MARTIN CONWAY

THE starting point for study of the work of Giorgione is a picture of the *Birth of Paris*, which Marcantonio Michiel saw at Venice in the house of Taddeo Contarini, and thus described in the year 1525, that is to say, only fifteen years after the painter's early death:—

> *La tela del pæse con el nascimento de Paris con li dui pastori ritti inpiede, fu de Mano de Zorzo de Castel franco e fu delle sue prime opere.*

Some letters preserved in the Gonzaga archives at Mantua refer to this same picture. The occasion of them was the news of Giorgione's death, which had just reached Isabella d'Este, and had quickened her desire to obtain possession of a picture by him. Accordingly, on October 25, 1510, she wrote to Taddeo Albano, a Venetian merchant, who seems to have acted as her agent for the purchase of pictures at Venice. In this letter she writes that she has heard that Giorgione has left *una pictura de una nocte*, which she wishes to acquire if it is really fine. Albano replies, on November 8, that Giorgione has died of the plague, but that no such picture remains among his effects.

> "It is true," he continues, "that the said Zorzo painted one for Taddeo Contarini, which from my information, is not very perfect as you would wish. Another picture, *de la nocte*, was made by the said Zorzo for one Victorio Becharo, which I am told is better designed and better finished than Contarini's, but Becharo is not at present in these parts and, as I am informed, neither the one nor the other is for sale at any price, because they had them made for their own enjoyment."

When the youthful Giorgione came from his Castelfranco home, probably about the year 1492, and entered Giovanni Bellini's studio, he seems to have drifted at once into a society very keenly affected by the spirit of the Renaissance. It was also just at the moment when Bellini himself was being impressed by the same influence, and when his pictures give evidence of study of the antique. Thus, Giorgione's earliest pictures were not of madonnas and sacred subjects, except in so far as he may have helped Bellini with his altar-pieces, but were illustrations of classical tales and especially of the Story of Paris. His attention may have

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been directed to this subject by a passage to the following effect, which occurs in Book vi, Chapter 22, of the edition of Boccaccio's "Genealogia Deorum," printed in Venice in March, 1494, by Boneto Locatelli:—

> "Tullius, where he is writing of Divination, relates that when Hecuba was pregnant with that pregnancy wherefrom afterward Paris was born, she being asleep had a vision of an outbreak of fire whereby Troy was utterly burnt and destroyed. In consequence of which dream and vision Priam, filled with anxiety, consulted Apollo, who answered that all Troy would be destroyed by the agency of the child about to be born; wherefore Priam ordered the child of Hecuba to be exposed. Hecuba, however, when she beheld her beautiful boy, took pity on him and gave him to someone that should give him to the King's shepherds to be nourished and thus he was brought up by the shepherds under Mount Ida."

It is generally agreed, since Morelli pointed it out, that the picture of the *Birth of Paris,* which was painted for Taddeo Contarini, passed into the collection of the Archduke Leopold William, where it was copied by Teniers, and engraved (in reverse) by Theodor van Kessel in 1660 for the book entitled "Theatrum Pictorum." A fragment of the same composition, depicting on canvas the two standing shepherds, specially selected for mention by Marcantonio Michiel, is in the Gallery at Budapest, and is thought to be part of an old copy.

By great good fortune, Teniers's actual copy, on which the rather poor engraving is based, has come into the possession of Mr. Charles Loeser at Florence, and by his kindness we are enabled to publish a reproduction of it herewith [FRONTISPIECE]. The print permits me to escape a description. Suffice it to say that the hour of dawn is the time chosen, and the distant sea is illuminated by the first rays of sunrise; hence, I suppose, the rather enigmatical reference to the picture as of *una nocte*.

A comparison of Mr. Loeser's picture with the fragment at Budapest [PLATE II on p. 211] shows some considerable differences between the two. Thus, the two shepherds are painted from different models, and it is noteworthy that one of those in the fragment closely resembles and has the same bushy black hair as a figure in one of the Allington Paris pictures. The gesture of the right hand of the man on the left is also different; so is the landscape background and the figures in it, and so is the position of the baby on the ground in relation to the men. The Budapest fragment therefore does not come from a copy of the same version as that copied by Teniers. The afore-cited correspondence shows that two versions of the same subject were painted by Giorgione, and that the example on canvas painted for Contarini was regarded as of indifferent quality and was one of his earliest works. Evidently the original of the Teniers copy was superior to the Budapest picture, and it may even be possible that the existing fragment, which is in very bad condition and may have been a good deal repainted, is actually a piece of the picture painted for Contarini, which was surpassed both in design and finish by the later version painted for Becharo. If that really is the case, we must regard the Teniers picture as copied from Becharo's, and the Budapest fragment as representing Contarini's. Assuming, as is quite likely, that both existing pictures are copies, it is difficult to believe that both were copied from the same original. The differences between them are too numerous and significant.

ENGRAVINGS AND WOODCUTS AFTER FLEMISH MINIATURES BY M. D. HENKEL

MR. MAX LEHRS published in the "Graphische Künste" in 1921 a copper engraving of the fifteenth century, representing an episode from the history of Jason [PLATE A]. The copy of this print, which is unique, is preserved in the Museum at Boston.[1] Lehrs regards it as a Netherlandish work and ascribes it to an anonymous artist, closely related to the "Master of the Boccaccio-illustrations," so called because he made engravings for a French translation of Boccaccio's well-known book, "De casibus virorum illustrium," published in 1475 by the Bruges printer, Colard Mansion. These engravings are to be found only in a few copies of that book, while in other copies space has been left for the illustrations which, however, were never printed. There exist also two other detached engravings, certainly made specially for this edition—which is indicated, for instance, by the dimensions of the prints—but which do not occur in any of the few other copies of the book. Evidently the editor commissioned at least two artists to make an illustration but, as in the case of the engraving made by the Amsterdam Cabinet Master.[2] Mansion did not use them for his book, but finally chose a third artist, who illustrated the whole book, and who in one of his illustrations imitated one of the already existing engravings.

[1] I am much obliged to Miss Dorothy C. Seligman, of the Boston Museum, for kindly sending me the photograph of this engraving.

[2] L. Baer, Die illustrierten Historienbücher des 15. Jahrhunderts, Strassburg, 1903, p. 138.

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A similar plan was probably adopted for another product of his press, the French translation of the "Ovidius Moralisatus," edited by him in 1484; for undoubtedly the Boston engraving was intended for this book.[3] It is an illustration of the different scenes described in the seventh chapter, which corresponds with the seventh book of the Metamorphoses. We see in the foreground Jason subduing with a staff the two fire-breathing oxen; in the background he is represented breaking the dragon's teeth, sowing them, and ploughing with the oxen. This engraving, however, like the Boccaccio illustra-

FIGURE 1. JASON SUBDUING THE OXEN. WOODCUT

tions was not used by the editor in his book (perhaps again for technical reasons) because the woodcuts with which the book was finally adorned offered the great advantage that they could be printed with the text in the same press.

Elsewhere in writing on these wood engravings[4] I have shown that the greater part of the cuts are copied from, or at least inspired by, two distinct series of miniatures which are to be found in two manuscripts of the Ovide Moralisé. Most of them occur in a Copenhagen manuscript (Otto Thott No. 399), but as there is no relation between the Jason engraving and these miniatures, we may disregard them here.[5] The others (only three or, strictly speaking, two) adorn a manuscript in the Bibliothèque Nationale (MS. fr. No. 137), which was written for Louis de Bruges, Seigneur de Gruthuze, the famous bibliophile, who lived in Bruges and was a friend of Colard Mansion, the printer of the Ovide Moralisé. Certainly Mansion had seen this splendid manuscript in the library of his noble patron. It is even possible that it had been illuminated under his own eyes. For judging from the style of the miniatures they must have been executed by a Flemish artist between 1460 and 1475.[6] In this manuscript also we find represented the history of Jason,

FIGURE 2. CYBELE. WOODCUT

and this miniature [PLATE B] is not only the prototype of the woodcut [FIG. 1], but also of the engraving. This latter stands much closer to the miniature than does even the woodcut; it is almost an exact copy of it. Some details are omitted, as for instance Jason approaching the ram, and the birds flying in the air. Others are added, as the town and the river with the swans in the background; and these additions are copied, as Max Lehrs has demonstrated, from an engraving of the Master E. S. (*St. George and the Dragon*, Lehrs No. 145). In the same manner in which the copyist proceeded with this German engraving, pressing the composition into a narrow space, he went to work with the

[3] The dimensions of the engraving are 171 (length) x 125 mm.; the printed part of the page in the book has a breadth of 165 mm.; the engraving would thus have left free a little border of 20 mm. for both sides. The woodcuts being broader, occupy the same space as the two columns of the text, 165 mm.; their length is 180 mm.

[4] De houtsneden van Mansion's Ovide Moralisé, Bruges 1484. Amsterdam, P. N. van Kampen en Zoon, 1922.

[5] According to Dr. Winkler of Berlin, these miniatures are the work of an artist living at Bruges in the seventies of the fifteenth century.

[6] Dr. F. Winkler of Berlin kindly tells me that he attributes them to the draughtsman who illuminated the Brussels MS. 9305/6.

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A—

—B

C—

A—Jason subduing the Oxen. Copper engraving, Fifteenth Century (Boston Museum); *B—Jason subduing the Oxen.* Fifteenth-Century miniature in the Ovide Moralisé (Bibliothèque Nationale, Paris, MS. for No. 137); *C—Cybele.* Fifteenth-Century miniature Ovide Moralisé. (Copenhagen, Otto Thott, No. 3'9)

The Birth of Paris. Copy of a detail from Giorgione's lost picture. 91 cm. by 63 cm. (Budapest Gallery)

Engravings and Woodcuts after Flemish Miniatures

Plate II. Giorgione's *Birth of Paris*

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A—The Angel Gabriel; B—St. Mamas; C—The Virgin Annunciate. Panels by Francesco dei Franceschi. *A* and *C*, 46 by 26 cm.; *B*, 63 by 46 cm. (Museo Civico, Verona)

D—La Maddalena; E—Sta. Chiara. Parts of the polyptych by Francesco dei Franceschi. (Museo Civico, Padua)

Plate I. Michele Giambono and Francesco dei Franceschi

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miniature with the effect that there is no space left for the figures. These have become taller, and a greater stress is laid upon them, so that they form the principal element in the composition, which itself has got more unity and more concentration. Generally the drawing of the engraver is much sharper and much more detailed; but that results partly from quite another technique, depending on a combination of outline and hatching.

The woodcutter who had to copy the miniature did not follow his model as exactly as did the engraver. On the contrary he has taken many liberties with it. Generally speaking the woodcutter at that time tended to simplification, and was obliged by the rougher nature of his material to neglect the details and to restrict himself to the principal forms of the objects. So our woodcutter produced, instead of the different scenes represented by the miniaturist, only one episode which filled the whole of his available space. Besides, he modified this borrowed fragment considerably in several respects. A glance at our reproduction will be sufficient for remarking the different alterations he made. Great simplification was a special characteristic of this Bruges draughtsman. The models for the other cuts, the miniatures in the Copenhagen MS., have suffered many not unimportant modifications, as a comparison of the two representations of the Cybele clearly shows [PLATE D and FIG. 2]. In this case the woodcutter made a copy in reverse, in contrast to the copy of the history of Jason in the Paris MS. For this latter is not in reverse, so that one might at a first glance suppose the miniature to have been copied from the woodcut or perhaps from the engraving. Both artists had to make their figures correspond in direction, because otherwise they would have been depicted as using their left hand instead of their right, and to avoid this incorrectness too many circumstantial changes in the already complicated composition would have been necessary. In the small and straightforward representation of Cybele such a change, involving one person only in a very simple action—the holding of the key—offered no great difficulties, and therefore the woodcutter followed the easier method, making his drawing in the same sense, so that the cut appeared in reverse so far as the prototype was concerned.

MICHELE GIAMBONO AND FRANCESCO DEI FRANCESCHI

BY EVELYN SANDBERG-VAVALÀ

IN THE BURLINGTON MAGAZINE for March, 1912, Mr. Roger Fry had occasion, in connexion with the exhibition of Venetian primitives, then in progress in London, to speak of a picture in the Museo Civico at Verona, which represents *St. Mamas and his Lion* [PLATE I, B], and by a happy reconstruction to bring it into relation with four smaller pictures, depicting incidents from the life of this saint, existing in the Correr Museum at Venice, and in the collection of Mr. Annan Bryce, the last two being then shown in the above-mentioned exhibition.

Mr. Fry attributed these five panels to Michele Giambono, of Venice, and here the matter stood until December, 1924, when Signor Giuseppe Fiocco,[1] describing a group of Madonna-pictures by this pleasing little master (to whose delicate charm Signor Fiocco hardly does justice), suggested a new attribution, namely, to Francesco dei Franceschi, one of Michele Giambono's slightly younger fellow-painters, known to us only since 1904, and by a single work—the large dismembered altar-piece in the museum at Padua, which, after figuring long as a work of the Vivarini, was restored to its legitimate author by Professor Andrea Moschetti,[2] who found reliable evidence of a former signature and date, "Franciscus de Franciscis, pinxit, 1447." Signor Fiocco pleaded, with full justification, that the *St. Mamas* of Verona is inferior stylistically to the various works of Michele Giambono, and that, moreover, it had all the mannerisms and peculiarities of the younger and less gifted artist.

There is, however, a feature in the discussion still uncanvased either by Mr. Fry or Signor Fiocco, and that is the existence in the same museum at Verona (now rearranged in Castelvecchio) of two other pieces of the same complex work, of which the *St. Mamas* and the four scenes from his life formed part, and which therefore can hardly be, as has been heretofore assumed, a cassone, but rather a polyptych, which, however, still remains too far incomplete to allow of reconstruction.

The new panels represent two half-length figures of *Gabriel* and the *Virgin Annunciate* [PLATE I, A and C]. Their shape corresponds with the panel of *St. Mamas*, but they are smaller, and in infinitely more genuine condition; damaged and cracked, with the gold ground scaled off in places, but entirely free

[1] In Dedalo.

[2] Andrea Moschetti. Bollettino del Museo Civico di Padua, 1904, p. 70.

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from the retouches with oil, which have completely changed the effect of the larger work, and especially in the blue mantle of the saint and in the gold background. All three pictures belonged formerly to private collections in Verona, collections formed about the same time, a fact which tends to corroborate the stylistic evidence of their common origin.[3]

In the *Annunciation,* where no later hand has tampered with the work, we find our artist a fine and vigorous colourist, as he is large and plastic in the relief of his drapery, and careful and rich in his ornament. He uses the simple, forcible harmonies of the early Quattrocento with mastery, and produces a cool accord with his fine azures, his cherry-reds and purple greys. Unfortunately, as much cannot be said for his skill in drawing, or for his knowledge of the human figure, or yet for the depth of sweetness of his sentiment. These figures are decorously draped and gorgeously coloured, but though their attitudes are dignified, their features are homely, their hands mannered and incorrect, their expression stolid and empty.

Between the *St. Mamas* and the smaller figures exist the closest possible links. Not only are the panels similar in shape and ornament, but all the patterns, whether of the nimbi or the embroidered borders, recur; the drapery itself is identical in its fall, thick, soft, and woolly; the anatomical peculiarities correspond—the very marked drawing of the throat, the funnel-shaped, enormous ear, the eye with very light-brown iris and tiny black pupil. Even such a detail as the transparent ruffle at the throat of St. Mamas's tunic is repeated in the figure of the angel.

Nor is it any more difficult to link up the three panels at Verona to the basal work at Padua. Signor Fiocco contented himself with comparing the frontal effigies of St. Mamas and the central saint at Padua. For our purpose, *Santa Chiara* [PLATE I, D] offers herself for comparison with the *Virgin Annunciate,* feature for feature, and *Gabriel* finds a counterpart in the *Magdalen* [PLATE I, E] at Padua, or in the flamboyant figure of *St. Michael* [PLATE II, A] in his silver armour, balanced above the very striking devil.

Thus the coupling together of the *Annunciation* and *St. Mamas* only serves to strengthen Signor Fiocco's hypothesis that the latter picture is a work of Francesco dei Franceschi.

Taking a broad view of the Paduan and Veronese panels, we find in Francesco, notwithstanding his very obvious relation to Giambono, a distinct artistic temperament, and a slightly more evolved manner. The human figure, which for Giambono had very little tactile reality, but which served him, as it were, as an excuse for the weaving of his delicate wonderful Gothic calligraphies and swirling arabesques, begins, even under Francesco's inexpert hand, to take on mass and volume, even if as yet singularly poor and uncouth in form. Antonio Vivarini will shortly people his polyptychs with glorified wooden statues, standing each upon its pedestal in its separate niche, luxuriously draped in Venetian brocades, (whose luscious patterns are the last refuge of that Gothic exuberance, which, in Giambono's art still extended to the whole figure). Francesco dei Franceschi lacks Vivarini's comparative mastery of form, and his splendour of decoration, but his drapery is already settling down into the restraint and plasticity of the early Renaissance, whereas Giambono's is characteristic of the most flowery virtuosity of the Gothic movement.

The types used by Giambono and Francesco are not unalike, but Francesco's are underdefined, and Giambono's at times err in the opposite direction. Giambono shows unfailing refinement in the drawing of his hands, delicious, tiny, fluttering, with taper fingers, full of movement and sensibility. Francesco, on the other hand, rarely draws a hand that is not over-long, and contorted in a constant and unpleasing mannerism. Giambono's ear is much divided, intricately formed; Francesco's is large, ugly and funnel-shaped. Francesco is a fine colourist, finer perhaps than the more impressionable Giambono, who, in this respect, varies greatly from work to work.

But all these contrasts and others can be gleaned from the confrontation of two similar products of these two Venetian masters, such as the *St. John Baptist* in the Bardini Museum [PLATE II, B] at Florence (here published for the first time), and the *St. Christopher* from Francesco's altar-piece at Padua [PLATE II, A]. It is unnecessary to defend the paternity of the former work. A single glance at Giambono's authentic altar-piece at Venice [PLATE II, C] is enough to fix it as a sister-work, and if we wish to elaborate our comparison between Giambono and Francesco, this same altar-piece gives us a St. Michael which may well have inspired Francesco in his similar panel at Padua.

The Bardini *Saint* [PLATE II, B] is Michele Giambono in quintessence, from the rugged definition of the facial planes to the delicate, beautiful, effeminate hands, the Gothic undulations of the drapery, and the peculiar colour

[3] These panels were formerly given to the local Veronese School, late fourteenth century. The Direction of the Museum at Verona has now accepted my attribution to Francesco dei Franceschi ("La Pittura Veronese," Verona, 1926, pp. 332, 356), and has grouped them with the *St. Mamas* as seen in Fig. 4, A.

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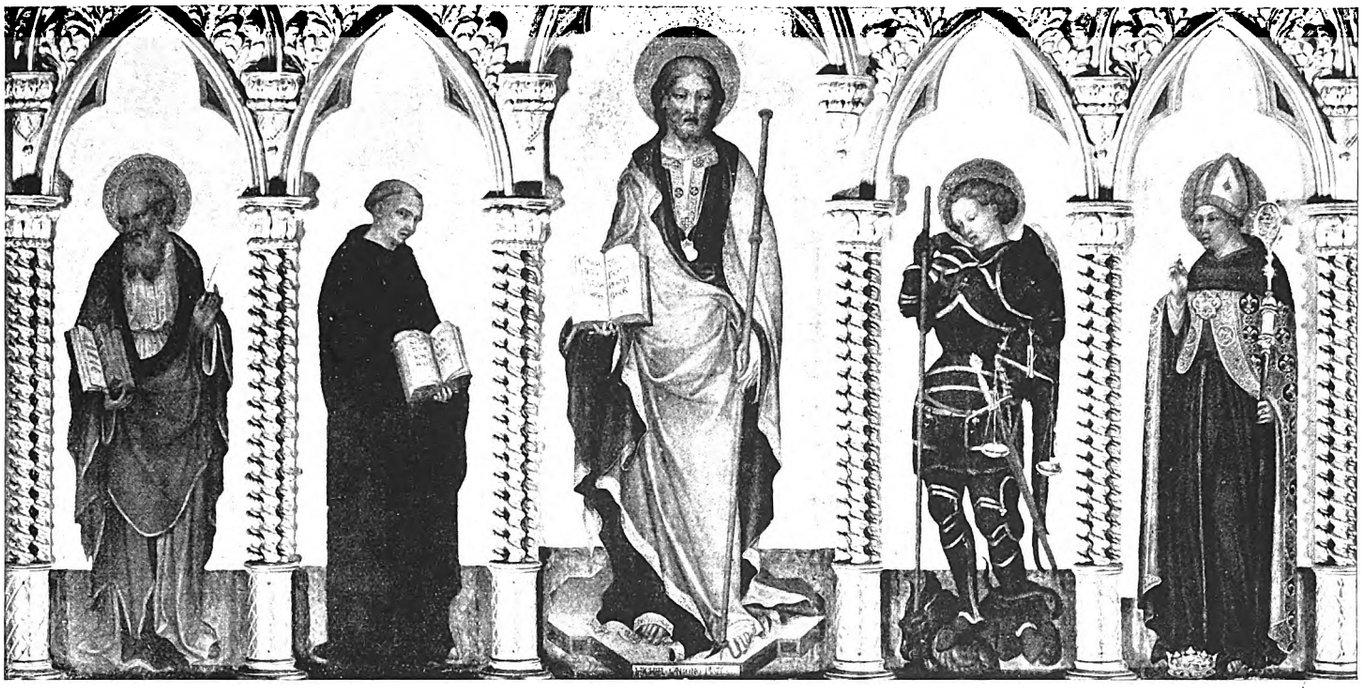
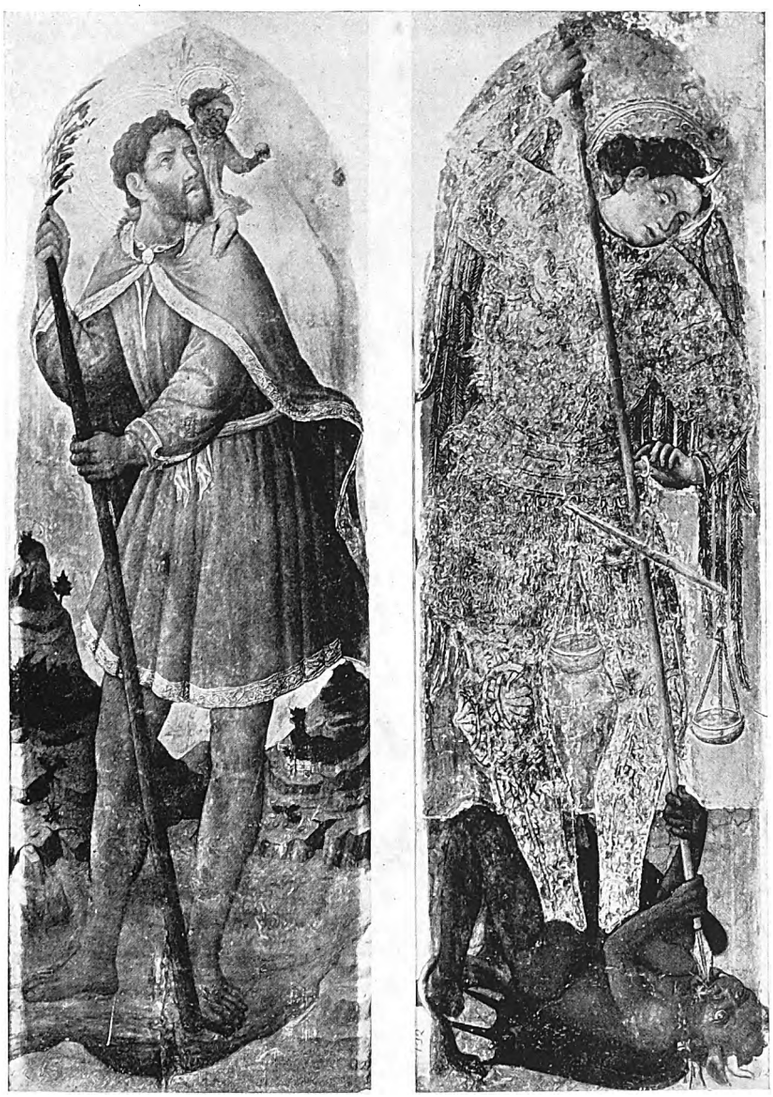


A—Polyptych, by Michele Giambono. (Accademia, Venice)



B—*St. Christopher; St. Michael.* Parts of the polyptych by Francesco dei Franceschi. (Museo Civico, Padua)

C—*St. John the Baptist,* by Michele Giambono. Panel, 85 by 35 cm. (Museo Bardini, Florence)

Plate II. Michele Giambono and Francesco dei Franceschi

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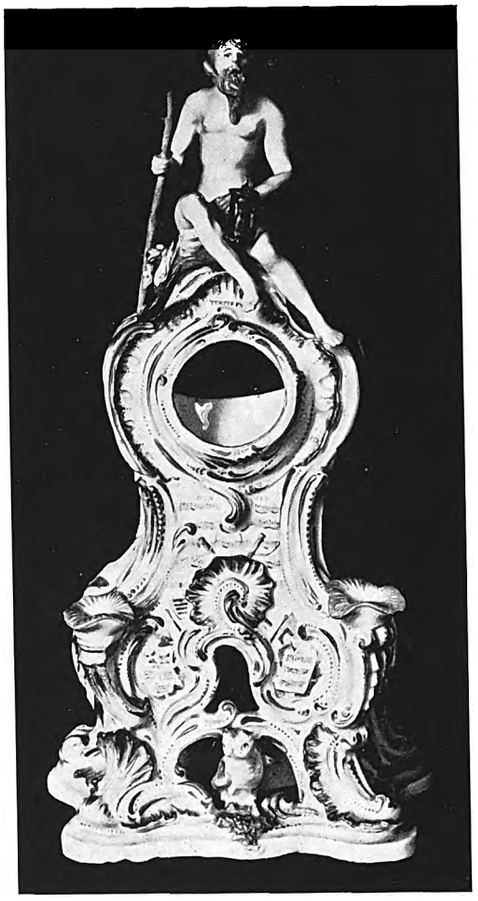
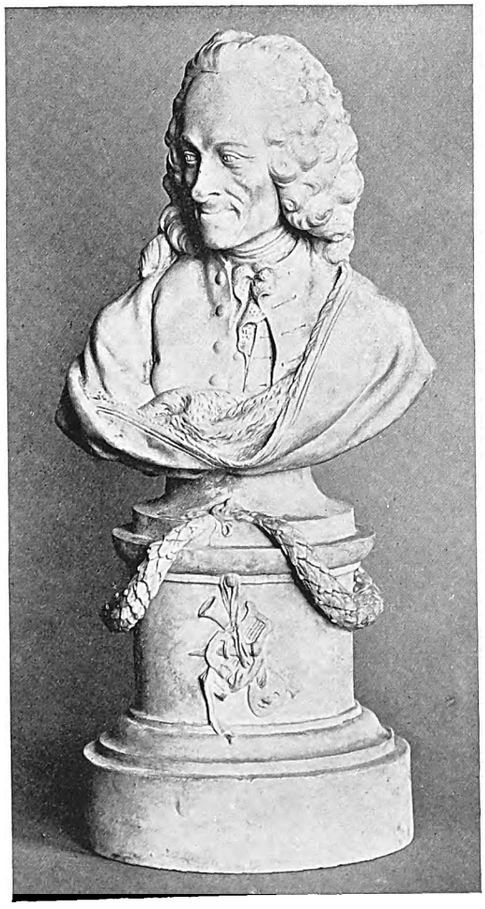
A—Clock from Strasburg. Height 1.14 m. (Victoria and Albert Museum)



B—Watch case from Bow. Height 32.4 cm. (Messrs. Hyam)



C—*Voltaire* model by Cyfflé from Lunéville. Height 27.6 cm. (Victoria and Albert Museum).

D—*Voltaire*, from Derby. (Liverpool Museum)

Plate I. Some English Pottery and Porcelain Figures connected with Alsace and Lorraine

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scheme, whose chief feature is the harmony of the rich green mantle over the flesh-coloured under-tunic, both set off by a deep azure background, against which the dwarf landscape stands out white and chalk-like, severely profiled, over-precise, and tortured in its details. More than any other painting of Giambono this saint recalls the half-length *St. Mark* of the Mond collection, now in the National Gallery, and it is unnecessary to add points of comparison with still other works.

What is exceeding interesting to note, *en passant,* is the peculiar use of landscape in the Venetian Trecento and Quattrocento, from Lorenzo Veneziano[4] and the *Master of the Chioggia Altar-piece,*[5] down to Giambono, the Vivarini,[6] Crivelli,[7] and even to the workshop of Giovanni Bellini.[8] Here we have landscape used as nothing more and nothing less than a pedestal; the figure bestrides the hills and valleys as Gulliver the straits of Lilliput. This method is applied in the first place indeed to St. Christopher the giant, but contemporaneously to St. John Baptist, and then after an interval to St. Girolamo, and finally little by little to any and every saint. The artists show no sense of the incongruity of alternating landscape with pavement of marble, or with the characteristic wooden pedestals of the Venetian early Renaissance. They see in it a mere attribute of the saint they depict, like the wheel of St. Catherine or the gridiron of St. Laurence. Thus, and not otherwise, did the landscape, destined to be the crowning glory of the Venetian painters of the Cinquecento, make its humble appearance in the repertory of their predecessors in the Trecento and early Quattrocento.

[4] In the Altar-piece returned to Venice from Vienna. Testi. L. Storia della Pittura Veneziana, Vol. ii, p. 346.

[5] In the Altar-piece from which this master takes his pseudonym, Testi., i, 205.

[6] Examples of this mode of treatment among the works of the Vivarini are:—

Altar-piece at the Brera	Testi., Vol. ii,		374
Altar-piece at Bologna	,,	,,	381
Altar-piece at the Vatican	,,	,,	396
Assumption of the Magdalen, Berlin...	,,	,,	405
Altar-piece, No. 615, Academy Venice,	,,	,,	459
St. Michael, Bergamo (Carrara) ...	,,	,,	479

[7] Crivelli uses this method in his earlier works, e.g., the altar-pieces at Massa Fermana (Testi., ii, 603), Ascoli (Testi., ii, 619), and in the great altar-piece of 1476 in the National Gallery.

[8] In the panels from La Carità at Venice, now in the Academy. Testi., ii, 490. Giovanni Bellini himself departs but little from this conception in the much-discussed ancona at St. Giovanni e Paolo at Venice, Testi., ii, 493.

SOME ENGLISH POTTERY AND PORCELAIN FIGURES CONNECTED WITH ALSACE AND LORRAINE

BY STUART G. DAVIS

THE plastic influence of the east of France, during the latter half of the eighteenth century, can be traced among our porcelain factories, and appears to have been considerable in the Staffordshire potteries. A few examples of related figures are illustrated in the following notice, which may prove of interest as suggesting a fresh field for further exploration.

The models produced by J. G. Lanz for Paul Hannong at Strasburg, in Alsace, between 1750 and 1754, followed in their own robust way the prevailing style of Meissen. A far more original line was taken by Paul Louis Cyfflé in Lorraine. A strong grasp of character and thorough construction are present in all his work, but he was at his happiest when modelling the country folk, as he found them, in garments very different to those of the fashionable pseudo-rustics of his day. Born a Fleming in Bruges in 1724, his training in Paris and Lunéville tended to form a style imbued with the vitality and intimate charm which are so alluring in the best French art of the eighteenth century.

Cyfflé's first models for the kilns were sent to Jacques Chambrette at Lunéville, who reproduced them in a composition called Terre de Pipe, an acknowledged imitation of the white pottery wares from England. Stanislas Duke of Lorraine, Voltaire, and Madame du Châtelet were present in 1748 at the inauguration of additional works built by Chambrette for this class of manufacture. Cyfflé also contributed models or moulds to Saint Clément and Bellevue, near Toul. After a short stay at the porcelain factory of Ottweiler in Germany, he sought permission in 1766[1] to start a pottery of his own at Lunéville. Two years later he was officially granted the use of the name "Terre de Lorraine" for a composition superior to the Terre de Pipe, which he developed through experiments into virtually hard paste porcelain. All pieces bearing the impressed marks "Cyfflé à Lunéville" and "Terre de Lorraine" are in biscuit. White glazed and coloured figures were made also by several factories in Lorraine. With the exception of the timepieces from Strasburg and Bow, the plates represent statuettes from models by Cyfflé and English figures based upon them.

A Strasburg clock and bracquet in faïence, after a model by Lanz [PLATE I, A], bears the mark of Paul Hannong. A medallion of Louis XV and the royal crown are shown upon

[1] Gerspach, "Documents," p. 94.

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the dial, differing in these and other small details from clocks in the Louvre and at Strasburg. The maker of the attractive watch-case from Bow [PLATE I, B] was clearly inspired about 1760 by a similar clock or sketch taken from one. The greater importance given to the figure of Time necessitated modifications in the design; the terminal heads were relegated to points now occupied by convolvulus flowers of a different paste, while the crowing cock above found a substitute in the small owl at the base. The front and sides are decorated with diminutive sheets of music, bearing titles such as "The Flye" and "York Tune." The colouration also is reminiscent of Strasburg. The letters "To" are incised under the base, a mark found also upon pieces from Bristol and Worcester, attributed to Tebo, who worked for Wedgwood.[2] The name spelt Thiébaut or Thibaud is of frequent occurrence in the east of France. Incised marks so placed upon Lorraine figures represent the "repairer," who joined together and touched up the casts from the moulds.

A bust of Voltaire from Lunéville [PLATE I, C]. The mark is that of "Cyfflé à Lunéville," below which an incised "R" refers to the repairer, perhaps Nicolas Rency, who worked in that capacity at the factory. The model appears to be a reduction of the bust by J. B. Lemoyne, shown at the Salon of 1748, the year in which Voltaire visited Chambrette's new works at Lunéville. The original model may have been connected with that event.[3] PLATE I, D represents a corresponding example from Derby. A bust of Voltaire appears in the catalogue of a sale at Christie's, Pall Mall, in February, 1773, described as of "The last year's produce of the Derby and Chelsea factories" (Nightingale). Wedgwood also reproduced the same model at Etruria in two sizes, both in colour and biscuit, and another bust, still smaller, after Rosset, which is also found in biscuit porcelain from Lorraine. The busts of Voltaire, after Lemoyne and Rosset, made at Sévres, are entirely different.

The strong figure of a cobbler whistling to his starling in a cage [PLATE II, C] is based upon a print by G. M. Pitteri, after a picture by Teniers in the Preyer Collection at The Hague. The example illustrated is inscribed "*Bellevue ban de toul,*" and was formerly with its pendant, *The Stocking Mender,* in the possession of the Sieur Papin Trésorier Payeur at the Petit Trianon. Both figures are sometimes found upon the same base. The cobbler was reproduced upon a smaller scale by J. Spengler at Derby [PLATE II, D]. Both subjects appear in the list drawn up after the death of Duesbury in 1795 as Nos. 77, 78 (Bemrose). Spengler was the son of Adam Spengler, director of the Zurich factory. Turned out of the parental home, about 1783, he reached Derby in 1790. Variants of the two Lorraine models are common among late Staffordshire figures. The legend that blindness, in addition to disgrace and poverty, overtook Belisarius, the Byzantine general, forcing him to beg from door to door, gave rise to the saying, "Date obolum Belisario." Though a fiction, it suggested to Cyfflé the fine group on PLATE II, A. Remnants of an inscription in gold, no doubt referring to the mutability of fortune, can be traced below the festoons upon the base. Group and base are separate, and of the porcelain type. The group carries the marks "Terre de Lorraine" and "W," followed by four dots. This group forms the companion to one of Sully kneeling before Henri IV. The first copy of the latter was presented to Christian VII of Denmark when he visited Cyfflé's works in 1769. A Derby biscuit group by Spengler [PLATE II, B] is based upon the Cyfflé model. The entry, "Belisarius and daughter . . . Spangler," appears in an undated list given by Haslem. The group is also mentioned as one of Spengler's best efforts in a new agreement drawn up after his return in 1795, after a more than usually prolonged absence. The figures in the "Russian Shepherd" group, also made by Spengler at Derby, recall a larger and different rendering of this general's misfortunes by Cyfflé.[4]

[2] Possibly the Mr. Thibots mentioned by Miss Meteyard, for whom Brindley built a flint mill.

[3] A plaster cast of the Lemoyne bust was crowned with laurel at the enthusiastic demonstration in honour of Voltaire at the Comédie Française in 1773, as shown in the engraving by Moreau le Jeune.

[4] Though it may be no more than a coincidence that Cyfflé and other Lorraine factories also produced garden figures, it is open to conjecture that one of the versions of this subject by Cyfflé may have suggested "A beautiful group of Belisarius in artificial stone," which appears in the catalogue of the final clearance sale at the Chelsea factory in Lawrence Street in 1783. Possibly this group was brought from a pottery which Duesbury owned in Pedlar's Acre, Lambeth, the rents of which he assigned in 1781 (Marryat), and may have had some connexion with the artificial stone works of Coade and Sealy, the address of which Jewitt gives as being also in Pedlar's Acre. At the latter works J. Bacon and Coffee worked, who subsequently modelled for Duesbury at Derby. Coffee, in particular, is known to have produced life-sized figures and animals in composition; "Foxes as large as life" were advertised in this sale. Lambeth appears to offer a closer connexion with the group sold at Chelsea in 1783 than another suggestion by Nightingale (p. 80) that it remained over from a sale in Whitechapel of wares from the artificial stone works, No. 18, Long Acre, in 1767. This appears to have been a sale of "The year's produce" as advertised and not a clearance sale. The factory continued to work, seeing that Jno. Voyer, who signed the receipt for Mr. Davy, was exhibiting from the warehouse in the following year "Two festoons in artificial stone" at the "Society of Artists." At the same time, for works in wax, Voyer gave a different address, "The Music Shop, Saville Passage, Saville Row." It is interesting to find that this Voyer is John Voyez, the Frenchman, who worked for the architect,

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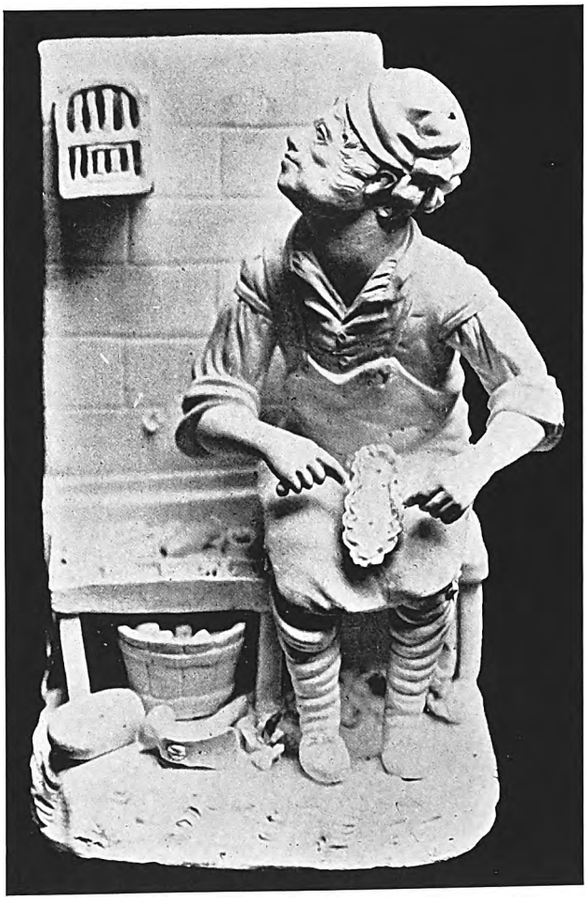
A—Belisarius, by Cyfflé. Height 29.8 cm. (Mr. Stuart G. Davis)

B—Belisarius and daughter, by J. Spengler, Derby. (Liverpool Museum)

C—Cobbler, by Cyfflé, from Bellevue-Toul. Height 23.8 cm. (Victoria and Albert Museum)



D—Cobbler, by J. Spengler, Derby. Height 13.3 cm. (Mr. Stuart G. Davis)

Plate II. Some English Pottery and Porcelain Figures connected with Alsace and Lorraine

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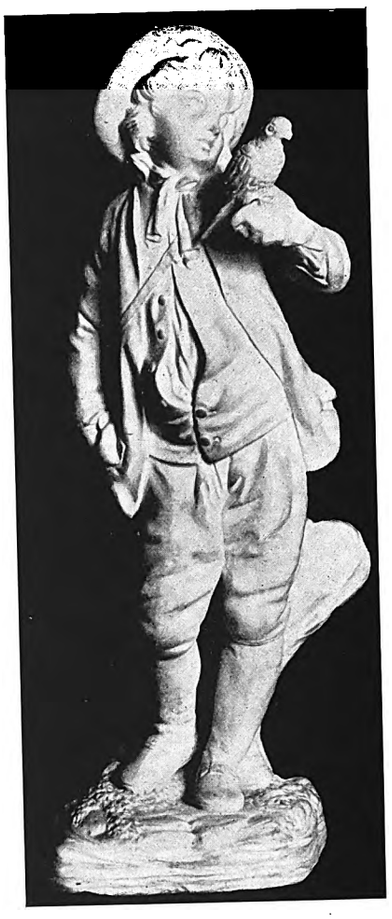
A—The Sweep, by Cyfflé. Height 22 cm. (Mr. Stuart G. Davis)

C—The Quail's Nest, by Cyfflé. Height 21 cm. (National Museum, Sèvres)



E—Falconer, by Cyfflé. Height 21.6 cm. (Mr. Stuart G. Davis)

B—The Sweep, by Voyez, from R. Wood's factory. Height 15.7 cm. (Mr. Stuart G. Davis)

D—Iphigenia, probably by Voyez, from R. Wood's factory. Height 22.2 cm. (The Museum, Hanley)

F—Falconer, from R. Wood's factory. Height 23.5 cm. (Private Collection)

Plate III. Some English Pottery and Porcelain Figures connected with Alsace and Lorraine

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The subjects from Lorraine concerned with everyday life appealed more especially to the Staffordshire potters. *The Sweep* [PLATE III, A] is marked "Terre de Lorraine," with the letters "HSCP" incised; it was perhaps the most popular of all Cyfflé's models and was reproduced in many continental factories. PLATE III, B is a figure, apparently by Voyez, in underglaze colours, from Ralph Wood's factory, Burslem, which is clearly inspired by the model from Lunéville. The English version lacks the nibbled crust tucked into the pocket of the little fellow, who stands shivering in the early morning air, while he pipes his cry, "Ramoné la cheminée du haut en bas." Voyez as a sculptor worked often in relief, as in the case of the jug known as the *Fair Hebe,* signed by him and dated 1788. The figure illustrated on PLATE III, B and one of these jugs when seen in juxtaposition present striking similarities; the cast of countenance, the curious flattening of the nose, the legs, and the treatment of the drapery, all strongly attest Voyez's hand.

The Quail's Nest [PLATE III, C] marked "Cyfflé à Lunéville," finds a corresponding example in a model [PLATE III, D], apparently also by Voyez, attributed to the Wood factory. The "repairer" has converted the birds into flowers, and by a strange mistake has placed the right foot upon the left side, thus losing entirely the swing of the figure; another closer model exists, the greater portion of which appears to be a direct cast from a Lorraine figure. The usual pendant to this figure, the Cimon, was copied also from a Lorraine model. R. Wood reproduced other figures by Cyfflé, among which are the peasant playing the bagpipes, a small Savoyard carrying her marmot in a box, which in England became a guinea pig, the small boy pointing to a bird's nest in his hat, and a gardener leaning upon his spade, while a group of urchins catching young quail found a later variant in that of a squabble provoked by a find of fledglings.

A young falconer [PLATE III, E] model by Cyfflé, marked "Terre de Lorraine," and signed with the repairer's name "Larose," was the origin of a figure from Leeds in enamel colours [PLATE III, F]. A similar figure is illustrated in the catalogue of the Earle collection as by R. Wood. The woman carrying a heron, by Cyfflé, was reproduced also in enamel colours at Leeds, the heron with a shortened beak becoming the attribute of the *Goose Girl.*

Various groups of scuffling children and figures of saints, highly coloured products of late Staffordshire origin, are echoes of Niderviller, whence the Rockingham factory also acquired the ideas for some youthful figures in biscuit from models by C. Lemire. In his earlier days this sculptor was a close follower of Cyfflé, and second only to him in reputation among the Lorraine modellers. Cyfflé returned to his native Flanders, and a sale of his moulds took place in 1780, the greater number passing to Niderviller, which Count Custine had bought from Beyerlé in 1770. In addition to these, the old lists at Niderviller are evidence of a very large production of figures by Lemire and other sculptors. There are many eighteenth-century moulds still in existence at the factory not included in any known list.

The described instances suggest that a considerable influence from the east of France in plastic forms existed among English factories. On the other hand, J. Chambrette's knowledge of English compositions at Lunéville before 1748 was probably due to some wandering potter, like R. Daniel of Cobridge, who, about 1743, brought back from France the first plaster of Paris moulds seen in Staffordshire, no doubt in return leaving behind much useful information. A later and intensified example of this practice is the case of Paul Victor Gerverot, born at Lunéville in 1747; he went to Sévres as a boy, and passed on to Niderviller during the Beyerlé period, where, having been entrusted with the book of secret formulas, he copied them, and furnished with these useful credentials commenced a wandering life. Herr H. Stegmann, in his work on Fürstenberg, has tracked him through many factories in France, Germany, Holland, and England, where he arrived about 1786. He was sought out in London by J. Wedgwood, who, though rejecting the idea of a partnership, was anxious to buy his secrets and engaged him as an employé. About this date, according to Miss Meteyard, several improvements were introduced into the compositions at Etruria. Having learnt much himself at these works, Gerverot moved on to John Turner at Lane End. It was probably through this channel that Turner became acquainted with Wedgwood's secrets for his jasper wares. The mystery connected with the loss of Wedgwood's book of factory receipts seems strangely similar to the Niderviller incident. The death of Turner in 1786 cut short Gerverot's engagement at Lane End. He raised trouble with the heirs, but matters having been smoothed over by the Marquis of Stafford, he returned to his continental wanderings and

Adam, in the neighbouring Soho, and later for Wedgwood and Ralph Wood in Staffordshire. In 1771, after his engagement by Wedgwood, he exhibited as Voyer works in wax at the "Free Society," giving his address as "Hanley, Staffordshire." In the exhibition catalogue of 1773 his name changed to "Voyez, manufacturer of composition, Cobridge, near Newcastle." From this address he published in 1773 a catalogue of intaglios and cameos describing himself as "J. Voyez, Member of the Royal Society of Artists of Great Britain" (*see* Graves' "Society of Artists and Free Society."

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eventually settled down for many years as the highly respected manager of the Fürstenberg factory.

Political events of the waning century brought disasters upon the factory owners of Lorraine. Cyfflé, embarrassed by the worthless assignats paid for his property at Lunéville and ruined by the wrecking of his new factory at Hastière during the Brabant revolution in Flanders, died at Ixelles, near Brussels, in 1806. Richard Mique, the chief partner in Saint Clément, ennobled, first architect to Louis XVI, and the favourite designer of Marie Antoinette at the Petit Trianon, was sent to the guillotine, together with his son, charged with plotting the escape of the queen. Count Custine of Niderviller, dropping his title, became a revolutionary general, which did not save him from a similar fate; he also was followed by his son. All the old factories in Lorraine are still working to-day upon more commercial lines, excepting that of Cyfflé, which stands a forlorn looking building at Lunéville, converted into a "Maison de Bienfaisance."

My most cordial thanks are due to directors of museums and private owners for the facilities kindly given to me for obtaining illustrations, without which this article could not have been written.

TWO UNPUBLISHED SKETCHES BY TITIAN

BY L. FRÖHLICH-BUME

IT is satisfying to be able to add to the little list of rare drawings by Titian two more examples, which are preliminary sketches for existing pictures. Adhering to the chronological order, let us first examine the large sketch (in the possession of Messrs. Thomas Agnew and Son) for the *Entombment*, in the Louvre [PLATE B]. This imposing pen drawing bears the collector's mark LG, which, though not yet included in Dr. Lugt's work on collectors' marks, is found on a good many drawings which have recently come to light; and this particular example bears an earlier collector's note, "Tiziano." The connexion between this sketch and the Louvre picture seems to me quite clear, though many alterations have been made in the details of the figures. The proportions of the group and the general form of the picture seem to be established in the drawing, though in the painting there is more space above the figures, a change between preliminary sketch and finished picture often noticeable in the work of Renaissance artists. The attitude of Christ's body is essentially the same, though in the drawing the arms lie, as though outspread in crucifixion, on the shoulders of Joseph of Arimathæa and St. John, while in the painting Joseph lifts the body from under the shoulder, while St. John holds the right arm. The youthful St. John, with the waving hair, is shown in sharp profile in the drawing, and is put in twice; Nicodemus in both versions clasps the knees of Christ, though his appearance and attitude have been considerably changed in the picture; the hooked nose, the sharp glance, and the beard remain the same, but the turban shown in the drawing does not appear in the picture. The type of Christ in face, arrangement of hair and build remains the same. Joseph of Arimathæa is shown in the drawing as the type of sharp-nosed, narrow-lipped, bearded elderly man which we know so well from the *Assunta, Tribute Money,* and other pictures by Titian; in the picture we only see the back of the head of an apparently youngish, beardless man. The Virgin and the Magdalen are only indicated to fill the space in the corner, but in spite of this the expression and the position of the Virgin's hands give a strong impression of pain and of pathos. The figure with a nude torso bending forwards in the drawing is omitted in the picture, the space being occupied by Nicodemus's monumental figure. In the drawing the strong line of energetically posed figures is arranged in a frieze-like way; and no doubt served Titian's purpose by giving him a scheme of the grouping in the flat; though, as we see by the final version, what he really had in mind was a design expressed in terms of full light and shade.

The second Titian drawing, also unpublished, although it is to be found in the Print Room of the British Museum (No. 1,895—9—15—522), under his name, is a detail sketch for the burned St. Peter Martyr altar in SS. Giovanni e Paolo in Venice [PLATE A]. To the two longest known drawings in Lille Museum I added at the time in these pages the two almost neglected drawings for the three figures in the Uffizi, the quite neglected drawing in the Louvre, and the two unknown drawings in the Bonnat Museum (THE BURLINGTON MAGAZINE, December, 1924). The British Museum drawing shows the two figures, the saint struck to earth and the assassin wielding his scimitar, beside the sketch for a group of trees. With a tremendous effect of movement the murderer is shown falling on his victim, while the saint has raised his right arm to avert the blow and his

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A—Sketch for *St. Peter Martyr*, by Titian. Pen and wash. (British Museum Print Room)

B—Sketch for the Louvre *Entombment*, by Titian. Pen drawing, 29.4 by 42.1 cm. (Messrs. Thomas Agnew and Sons)

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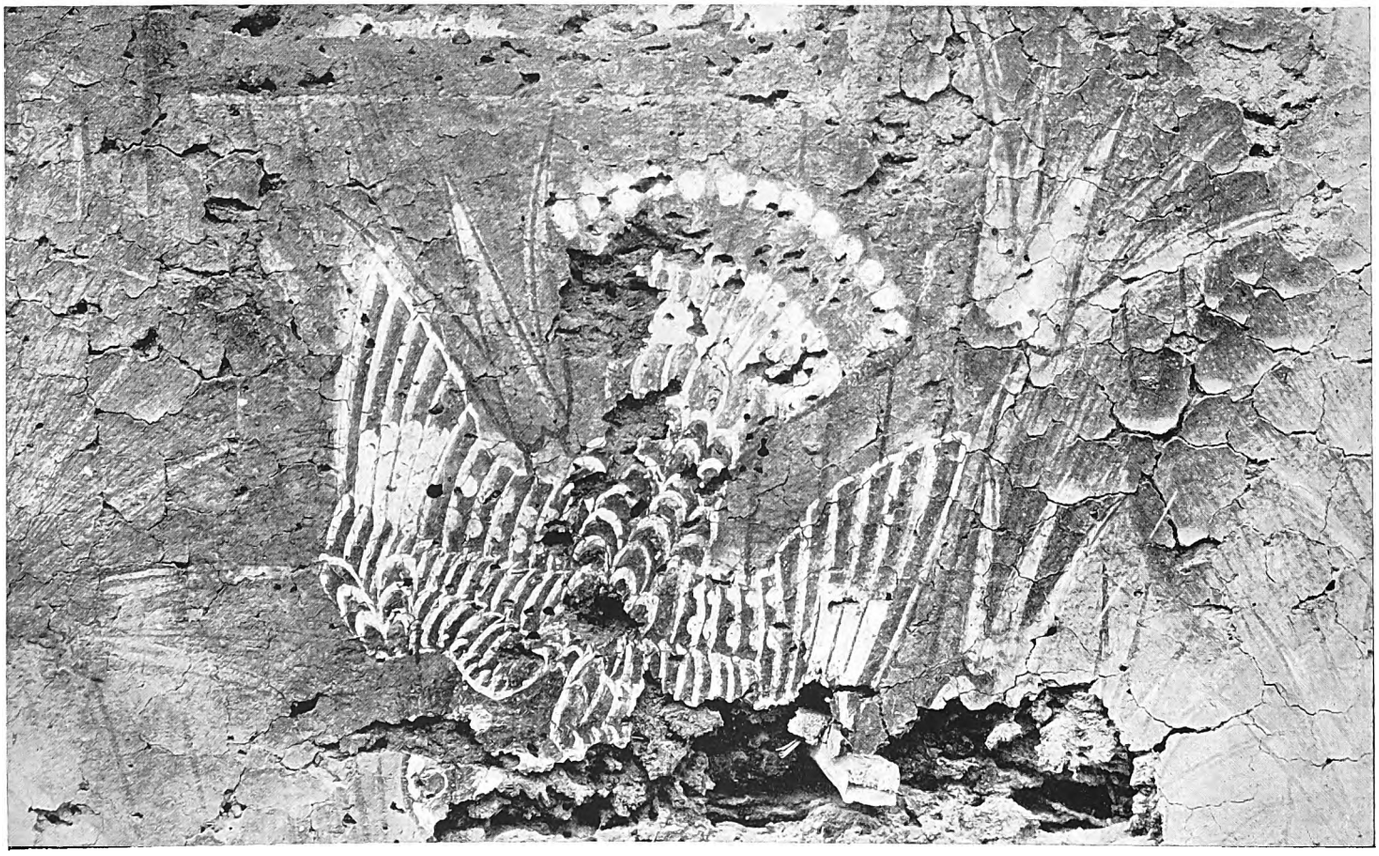
A—

—B

C—

—D

E—



Paintings in the women's quarter of the North Palace of Akhenaten

Recently Discovered Paintings from Tell el Amarna

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mouth is open in a cry. The drawing is executed in clear, black pen lines and broad washes, a remarkable example of the economy of means by which a great artist can produce a powerful effect.*

This sketch stands nearest to the two drawings in the Bonnat Collection, in which the group of the victim and the murderer are separated from the third fleeing figure, and illustrates Titian's style as it developed between 1520 and 1530. So much the more striking is the strong similarity with the drawing in the Ecole des Beaux-Arts in Paris (for the fresco of the *Jealous Husband* in Padua, reproduced by Morelli, Ricketts and Hadeln), which may accidentally have come into Titian's hands again when he was occupied with the Peter Martyr group, and whose composition he may once more have adapted and utilized. Nothing shows more clearly the course of Titian's development between the Paduan frescoes (1511) and the completion of the Peter Martyr Altar-piece (1530) than these two analogous pen drawings of a murderer and his victim. If the Paris drawing represents the lightness, the langourous movement, and the grace, persisting even in the depiction of an incident characterized by ruthless passion, that recalls Giorgione, the London sketch is full of the energy, the realism, and the forcefulness of Titian.

* The drawing measures 13.7 by 14.6 cm., and bears the initials of the collector, Esdaile.

RECENTLY DISCOVERED PAINTINGS FROM TELL EL AMARNA

BY H. FRANKFORT

THE magnificent record of ancient artistic endeavour which excavations have built up is naturally deficient on the subject of painting. The fragility of the painters' medium is the main and obvious reason that his creations have not survived the ruin of the ancient civilizations. Even in Egypt, where better preserved and more numerous paintings are known than elsewhere in the ancient world, we are far from being able to judge fairly the qualities of the old masters. For all the known paintings are found on funerary monuments, and we are left wondering what those sensitive draughtsmen and powerful colorists could achieve in the freedom of purely secular art. But while temples were made of stone and tombs cut out of the rocks, houses and palaces were only lightly built of sun-dried bricks, and though we may reconstruct the main features of their architecture from their fragmentary remains, the paintings which once covered the plastered walls are lost beyond recovery. At most there remains a decorative border on the two or three feet of wall which still stands upright underneath the debris, and now and then there are a few indications which give us the tantalizing certainty that above that border were figured whole scenes and elaborate representations.

Thus it is of extraordinary importance that the late Mr. Francis G. Newton discovered in his second season's work for the Egypt Exploration Society at Tell el Amarna the paintings of which photographs are reproduced here for the first time. They were found in the women's quarter of the North Palace of Akhenaten (Amenhotep IV, ca. 1360 B.C.), and their preservation is largely due to the fact that soon after the heretic king's death, under his second son-in-law and successor Tutankhamen, the site was deserted. The fallen roofs of the palace thus protected the lower parts of the walls, and as no later occupation damaged the ruins, the walls stand here and there up to five or six feet high. This was fortunately the case in the royal Harîm, a set of small rooms opening on a colonnade which surrounded a tiny garden. Two of the rooms were connected and formed a special suite by themselves, and here the finest and most uncommon paintings were found [PLATES A to E].

In the other rooms a decorative border of alternating red, blue and white horizontal bands bordered with black covered the lower three feet of the wall. Above there were painted on a yellow background scenes from the farmyard, geese and other birds feeding, which are not pictured here. They differ little in their general character from the earlier Egyptian paintings known from tombs. Each bird is pictured on its own groundline, and while executed with great refinement in the drawing and often with remarkably balanced and finely graduated *nuances* in the feathering, the wall as a whole showed a series of isolated representations, side by side. There is no attempt to compose one large coherent scene or to conceive the whole painted surface as a new unit of a higher order, to which the individual representations should be subjected. And as in this matter of *form*, so also in their *contents* these paintings show no essential difference from those known from tombs of earlier periods. The latter

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served a utilitarian purpose by their very presence in the tomb because they thus magically ensured for the deceased the continuation in the hereafter of what they represented. Our farmyard scenes are not in that way utilitarian, but these matter-of-fact representations of domestic animals certainly suggest that the reason for their being painted on the wall is rather to be found in various pleasant associations than in their natural beauty.

But the case of the paintings in one of the two special rooms is entirely different [PLATES A to E]. Here one connected scene extends over three walls for a length of 42 feet. All round the room is rendered the enchanting beauty of the papyrus reeds which border the Nile, gracefully swaying in the wind, enlivened by nymphæas and brightly feathered birds. The subject itself is not uncommon in older Egyptian art; but there it is never pictured for its own sake but merely as a background for fowling or fishing scenes. Sometimes, as in Ti's mastaba at Saqqara, we see an ichneumon stealing up towards a nest of young birds while the parents flutter overhead in fear. It is wonderfully observed and strikingly rendered, but it remains a detail which merely adds liveliness to the picture as a whole. Another time, e.g., in the Tomb of Khnumhotep at Beni Hassan, we are reminded of those glass cases in our school museum where on a meagre artificial tree there were a large number of stuffed birds, one of each species, to instruct the curious mind in the freaks and wonders of nature.

But in this room at Tell el Amarna no other subject is shown beside the birds and plants, nor does any didactic intention prevail. Nature is pictured for the sake of its own inherent beauty. Though the birds belong to various species, some—like the pigeon and the wagtail—appear over and over again in different positions as if the artist never got tired of his model, and set out to capture its charm in ever renewed attempts. Here for the first time we have *l'art pour l'art*. And thus this unparalleled painting which by great good fortune was saved for us is singularly fit to set the standard by which to judge the achievements of the artistic revolution which was the correlate of Akhenaten's religious reforms. For here, where the artist needed neither to glorify royalty nor to illustrate doctrine, he was free to realize that "truth" which Akhenaten required in all manifestations of spiritual activity. And it is interesting to note which were the limitations imposed on a painter of the fourteenth century B.C. even in the exceptional instance in which he did not rely on tradition as his main guide but consciously tried to break away from it. It is clear that he aims at the rendering of an impression. But of course he does not dispose of the impressionistic method. Neither true perspective, that discovery of the Greeks, nor light or atmosphere enter into his rendering at all. His work has therefore a great decorative value. The impressionistic illusion, however, rises from the clever disposal of the plants over the whole height of the background. Against this the birds are displayed in full silhouette, drawn with the most delicate refinement, but they certainly do not conform to a purely optical observation. They are rendered "ideoplastically," built up out of the memory-pictures of their various parts. Observe, for instance, how in the diving kingfisher of E the head is given in profile, while the rest of the body, including the shoulders, is seen from above. The same discrepancy exists in the pigeons of PLATES A and B, between tails and bodies. Here the old traditions of the craft prevail. These are also obvious in the big border where nymphæas, flowers and buds appear on the blue zig-zags, which is the conventional rendering of the water surface. In the same way the little niches in the wall, which served as cupboards [A, B, D], are incorporated in the composition; surrounded with a little water-pattern they now represent ponds, or rather patches of water amongst the reeds. Next to the water border comes a narrow black strip [A] on which with delightful minuteness small flowering plants appear. Masterly, however, are the plants of the main surface drawn with never faltering lines in an endless variety of graceful movements [D, E]. The fine papyrus heads are shown in all stages, from the narrow buds to the fully opened clock-shaped flower. And as a strongly rhythmic accompaniment to this symphony there is, from end to end, the rising and falling zig-zag formed by the white nymphæas.

A word must be added as to the condition in which the paintings were found. They are painted directly on a plaster consisting of Nile mud and chopped straw. The rare rainstorms have cracked the surface in many places, and worst of all the white ants have tunnelled all through the plaster in search for straw. What we found, therefore, was a thin film of paint adhering to mud and dust. It is not the place here to expose the methods by which we succeeded in first strengthening, then removing, these imperilled treasures to Cairo and London. Here some of the main panels have been exhibited in the Egypt Exploration Society's rooms. Moreover, we have obtained

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Landscape, here identified as by Thomas Gainsborough. Canvas, 1.95 by 2.65 m. (Lt.-Col. A. M. Grenfell)

Plate I. Gainsborough Discoveries at Ipswich.

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A—Portrait of a Gentleman, here identified as by Thomas Gainsborough. Canvas, 76 by 63.5 cm.

B—Portrait of a Lady, here identified as by Thomas Gainsborough. Canvas, 76 by 63.5 cm. (Capt. the Hon. T. St. V. B. Saumerez)

Plate II. Gainsborough Discoveries at Ipswich

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a complete and exact record of the paintings as they appeared in the Palace when they were first discovered. Mrs. Nina de Garis Davies was fortunately able to put her great skill and experience at our disposal, and spent several weeks with us at Tell el Amarna copying the paintings before they were prepared for removal. These facsimiles will soon be published in colour by the Society in a monograph consecrated to this remarkable art.

SHORTER NOTICES

GAINSBOROUGH DISCOVERIES AT IPSWICH.—As might have been expected, the sifting of "Gainsboroughs" involved in the organization of the present Bicentenary Exhibition at Ipswich has revealed certain paintings and drawings by the master hitherto unknown to the student. The appeal that was made to owners of alleged Gainsboroughs to communicate with the organizers of the exhibition resulted in a voluminous correspondence and numerous photographs from all over the world.

Few unknown pictures from the London and Bath periods came to light; the "finds" all belonged to the time when the artist was painting in Suffolk. That this should have happened is not surprising when one reflects that when Gainsborough was working in Bath and London he was a highly esteemed painter whose productions passed into the possession of people who knew that they were from the brush of a painter already famous, and were consequently treasured by them and their descendants. At all events a diligent search round Bath yielded no unknown example painted in that city, and the quest in London proved equally unproductive.

It was the Suffolk period which furnished the crop of surprises contained in the Exhibition. The young Gainsborough, painting in his native county, had not then attained celebrity. His art was comparatively unknown outside Suffolk, and whilst he did receive a considerable amount of patronage, as is amply proved by the number of the Ipswich period pictures in the exhibition, not all would be treasured by their owners as were those of a later date.

In these circumstances it may interest students if we reproduce and describe three of the most notable of such discoveries.

The most important is the large landscape [PLATE I] painted whilst Gainsborough was still in Suffolk, now the property of Colonel A. M. Grenfell. We owe its identification to Mr. Alec Martin. The romantic history of this landscape, which is of heroic dimensions—it measures 77 by 105 inches—is now too well known to be recounted. In view of the fact that the *Languard Fort* has long been lost to the world, the importance of this discovery can scarcely be overstated. Fully to realize its significance in assisting towards a complete understanding of Gainsborough at this time, it would be necessary here to reproduce all the pictures in the extensive panel in Ipswich devoted to Gainsborough's Suffolk period.

Gainsborough is here seen under the influence of the seventeenth-century Dutch and Flemish painters. Wynants is the dominating influence; the composition is largely built on his, and the palette is determined by him. The figure group to the right owes much to Berchem; the central figure of a slightly stooping man is almost "lifted" from the younger Teniers, and Dujardin may well have inspired other of the figures and cattle. This interesting and important landscape is in excellent state of preservation. It is painted on canvas, and is entered under No. 23 in the Ipswich catalogue.

The two portraits here reproduced [PLATE II, A and B] are shown publicly for the first time at Ipswich. They are the property of Captain the Hon. T. St. V. B. Saumarez, of Broke House, Nacton, near Ipswich. Broke House is the ancestral home of the Broke family, and these pictures appear to have remained there since they were painted. All efforts to identify the sitters have so far been unsuccessful, in spite of a careful search amongst the records of the Broke family. There is, however, a strong probability that they are actually portraits of members of the family, for that of the man strikingly resembles certain portraits of the Broke family at "Shrublands," near Ipswich, the residence of Lady de Saumarez. It is possible that they are portraits of man and wife, but this is at the moment merely speculation.

They certainly date from the Ipswich period. They are both on canvas and measure 30 by 25 inches. The backgrounds are brown, the man is in a brown coat edged with gold and ornamented with gold buttons, and his waistcoat is dark blue. The woman has a white dress trimmed with blue ribbon. The ribbon round her neck is also blue and is tied at the back in a bow. The flowers in her hair are red and white. In the catalogue the man appears under No. 34 and the woman under 24.

P. M. T.

A DAUMIER EXHIBITION.—As we go to press we are informed that Messrs. Alex. Reid and Lefèvre, King Street, will open on our publishing day (November 1) an important exhibition of pictures by Honoré Daumier. It will include a number of old favourites and at

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least some pictures that are not so well known either here or in France.

Daumier occupies an all but unique place in modern connoisseurship inasmuch as both the conservative and the modern critics admire him. In this respect he is rather like Blake. In either case the reason is clear. Both in Daumier's and in Blake's work the design is remarkable, which appeals to the moderns; while at the same time the subject matter or content is peculiarly rich. Blake's poetic mysticism and Daumier's sense of life, humour and caricature will ever endear the two artists to the man in the street who has any imagination; their magnificence as decorators and their profound understanding of their media appeal irresistibly to those who make of the art of painting a serious study.

We take the opportunity of reproducing (on page 244) a very interesting little oil painting by Daumier, to be included in the exhibition. It is lent for that purpose by a private collector in this country. It may interest those of our readers who feel they wish to know either directly or through reproductions every Daumier in existence. Herr Eduard Fuchs's comprehensive book, "Der Maler Daumier," does not include the *Deux Buveurs*.

ART IN AMERICA: THE ART INSTITUTE OF CHICAGO—THE RYERSON COLLECTION

By virtue of its accessibility, attendance, membership, and the number of its transient exhibitions, the Art Institute of Chicago, of which Mr. Martin A. Ryerson is honorary president, is one of the most active museums of art in America. It occupies a position comparable to that of the Louvre and the National Gallery, within a short distance of the business centre of the city and attractively situated in the park area which is being developed along the lake shore. With its doors open wide to the throngs who pass up and down Michigan Avenue, it is small wonder that the annual attendance approaches a million and that the membership list contains some fifteen thousand names. In order to sustain this interest the Institute schedules from seventy to eighty transient exhibitions each year.

Another source of interest is the large number of privately-owned works of art, ancient and modern, which are always to be seen in its galleries. One included in the latter category is the interesting *Still Life,* by Chardin, shown in Plate II.

Mr. Ryerson's distinguished examples of early painting and sculpture are particularly noteworthy.[1] They include, among other things, six panels representing the *Life of Saint John,* by Giovanni di Paolo;[2] four predelle panels by Perugino, formerly in the collection of the Earl of Dudley; Tiepolo's *Madonna and Child,* from the Lane collection, exhibited at the Burlington Fine Arts Club in 1911; and two paintings by Rogier van der Weyden—one a *Madonna and Child,* the other a *Portrait of Jan de Gros.* Other works which require mention are a Colijn de Coter *Coronation of the Virgin;* a small *Lamentation at the Foot of The Cross,* by Gerard David, a Maître de Moulins *Annunciation,* exhibited at the Grafton Gallery in 1909 and believed by Dr. Friedländer to be closely associated with the *Meeting of Joachim and Anna at the Golden Gate,* in the National Gallery. There is also an interesting series of *Scenes from the Life of Christ,* attributed to the School of the Amienois, late fifteenth century. Originally there were four panels (45⅜ ins. × 19⅞ ins.) painted on both sides, but these were later cut in two, making eight, and the eighth, the *Resurrection,* disappeared. Seven are now in Chicago. They were at one time in the Carthusian Monastery of St. Honoré at Thuisonles-Abbeville. Mention of these representative works will serve to suggest the character of the collection as a whole.

Mr. Ryerson has purchased recently from the F. Kleinberger Galleries two small panels [Plate I, A and B] which, because of their pattern of rich sombre colour and their evident sincerity, hold their own in a large room filled with monumental works. They are attributed to the little-known Milanese painter, Bernardino Butinone (*ca.* 1536—after 1607) whose work is frequently confused with that of his friend Bernardo Zenale. Though the panels are of secondary importance, their interest is heightened by the fact that they seem to throw light on this obscure Milanese follower of the Paduan tradition, to whom we can give—definitely—only four paintings, and to whom less than twenty have been attributed with any degree of certainty.[3]

The subjects of the two panels are the *Flight into Egypt* (9⅞ ins. × 8¼ ins.) and the *Descent from the Cross* (9⅞ ins. × 7¾ ins.). Both are carried out in the dark values which we associate with Butinone's contemporary, Vincenzo Foppa. Sombre greens and blues predominate, with bits of clear, warm red juxtaposed here and there against the green. Though no particular attention is paid to light and shade, a melancholy half-light bathes the scenes and, in the *Descent from the Cross,* intensifies considerably the dramatic effect.

In point of style these paintings resemble most closely the *Crucifixion* of the Treviglio polyptych executed by Butinone and Zenale in 1485. The predelle panels of this work, particularly the *Crucifixion* and the *Nativity,* are generally accepted as Butinone's, their naïveté and austerity contrasting with the suavity and charm of Zenale's style. A study of the design of the Ryerson pictures leads to a comparison with the polyptych in the Pinacoteca del Castello Sforzesco in Milan. This series of thirteen *Scenes from the Life of Christ* went from Milan to Paris, then to Germany and

[1] A catalogue of the collection is soon to be published.

[2] BURLINGTON MAGAZINE, August, 1918.

[3] H. Cook, BURLINGTON MAGAZINE, Vol. IV and Vol. V. F. Malaguzzi-Valeri, Pittori Lombardi del Quattrocento, 1902. F. Malaguzzi-Valeri, Rassegna d'Arte, Vol. IV.

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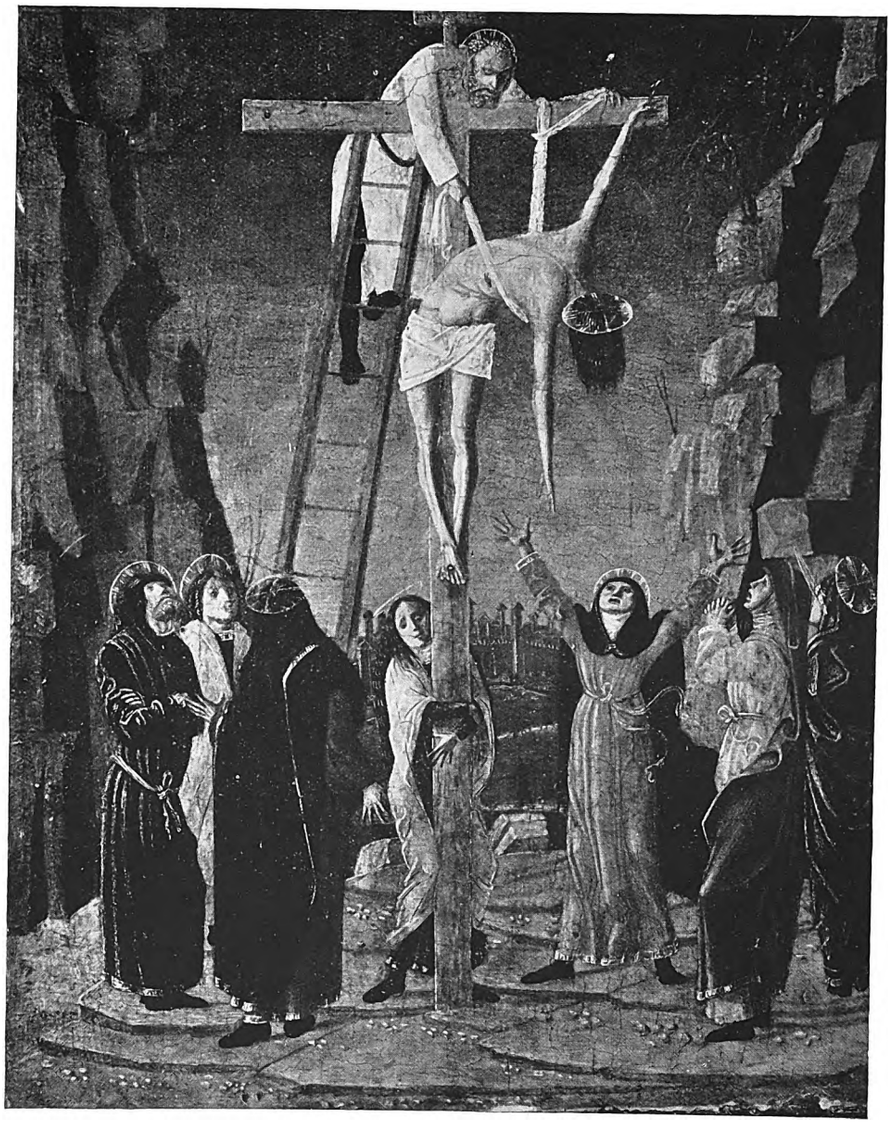
A—The Flight into Egypt, by Bernardino Butinone. Panel, 25 by 21 cm.



B—Descent from the Cross, by Bernardino Butinone. Panel, 25 by 19.7 cm.

Plate I. Art in America. (The Martin Ryerson Collection, Chicago)

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Still Life, by Chardin. Canvas, 81.3 by 91.5 cm. (The Art Institute of Chicago)

Plate II. Art in America

Deux Buveurs, by Daumier. Canvas, 21.5 by 26.5 cm. (Exhibited at Messrs. Alex. Reid and Lefèvre)

Shorter Notice: A Daumier Exhibition

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Florence, and finally back to Milan again, where it was identified by Dr. Malaguzzi-Valeri as by the hand of Butinone. In the arrangement of figures the *Flight into Egypt* in this series is almost identical with the Ryerson panel representing the same subject. In the landscape, however, there is considerable variation. The two designs for the *Descent from the Cross* are strikingly similar—as nearly so as a half-lunette and a rectangular composition could be. The arrangement of the ladder, cross, and central figures is identical, as is also the entwining of the bands which support the figure of Christ.

There is nothing new in establishing the dependence of Butinone, Zenale, Zoppo, Cosimo Tura, and even greater masters on the designs of Mantegna, but it is interesting to note that this *Descent* composition is derived from an engraving of the same subject which is attributed to the School of Mantegna.[4] This engraving, though not given to Mantegna himself, is thought to have been taken from one of his early drawings. The Milanese follower, less gifted in draughtsmanship than those nearer to the source of inspiration, has eliminated certain details, one of the ladders, for instance, leaving the limp body of Christ unsupported from below. This alteration serves to increase the tension of the supporting bands and of the emotional feeling as well. In Mantegna's design Mary Magdalene stands near the cross with her back to the spectator; in Butinone's she is in a similar position facing us.

This method of reversing Mantegna's and Verrocchio's (?) figures—possibly the result of working from prints—was employed again and again by Butinone, and served to modify the original composition without disturbing the balance of the surface design. We see these reversed motives, some of them taken from Mantegna's San Zeno altarpiece, in the Castello (Milan) and Treviglio polyptychs.

These panels in the Ryerson collection are so thoroughly pre-Leonardesque in spirit, so similar in tone to Foppa's early work, so derivative in design from pictures executed around 1460 and 1470, and so close in style to the Treviglio predelle of 1485, that they may be tentatively assigned to the last quarter of the fifteenth century.

The treatment of the hands, their bony yet unanatomical character, the angular drapery, the large feet, the lines of wavy hair, the general inferiority of draughtsmanship, the simple candour, all point to Butinone. They are the work of a man who admired Mantegna, who may have studied with him in Padua—a man who adapted his designs but was not, like so many followers, a mere copyist. Butinone has a certain personality of a crude, untutored, yet sincere sort, but he failed to get from the master the most essential thing which Mantegna had to give—a knowledge of the delineation of form. We have in Butinone the gestures, the arrangement of figures, the rock formations, the pattern of pebbles on the ground, all the superficial attributes of the master without the power of his conceptions. This is true of Butinone's work at Treviglio and Milan and it is true of Mr. Ryerson's panels.

Beyond the fact that they were at one time in the collection of the Comte de Malherbe in Paris, little is known of the history of the *Flight into Egypt* and the *Descent from the Cross*. In size they correspond approximately with the scenes in the Milan polyptych, and it is possible that they, together with other panels which have been scattered in private collections, were once part of a similar work.

ELLA S. SIPLE

[4] A second state of this engraving is in the British Museum.

ART IN FRANCE: ART AND THE LEAGUE OF NATIONS

L'Office International des Musées is an emanation of the Institute of Intellectual Co-operation of the League of Nations in Paris, or more exactly of the section of Artistic Relations. In his first report M. Henri Focillon has set forth the programme of the organization, of which all concerned with museum problems will understand the importance.

Naturally the Office is inspired by the same generous principles as the Institute. It is to be the instrument of mutual help, intercommunication and record. Its object is to study the most useful means of information and collaboration in relation to the fine arts.

The section of Artistic Relations proposes to collect the statistics of artistic life in the different countries and to publish annuals comprising the following chapters: the administration and instruction of fine arts, museum life and exhibitions, sales activities and art associations. It will publish a complete bibliography of works on art history and art criticism which have appeared during the year, and a list of names and addresses of critics and writers on art. It will occupy itself with problems of identification and authentication of works of art. Before the war the *Museumverband*, the association of directors of German museums, whose jurisdiction was of an international order, gave foreign directors some valuable confidential information. Since the war the *Museumverband* has not manifested any activity.

A recent French decree creating in the Ministry of Fine Arts a bureau charged with the duty of making certain registrations is the only serious initiative which we can note in this direction. The section of Artistic Relations hopes to get all countries to adopt protective legislation for works of art. It attaches special importance to the constitution of a general inventory of photographs of pictures, sculptures, monuments, etc. To attain this end it recommends the creation of national, followed by international archives, and will publish a bibliography of existing catalogues and, once these aims achieved, attempt to photograph works not already reproduced. We know the great part played by photography in the artistic instruction of to-day. But the lack of a world-wide repertory makes research difficult for scholars. The inquiry to which the section devoted itself has been successful. The museums, faculties,

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libraries and certain photographers who have answered the questionnaire sent to them have greatly facilitated the task, which was long and arduous. But what an admirable aid to work the vast collection will be!

The Office des Musées has further the aim of tightening the links between directors and of setting their relations on a more solid basis. Indeed, too many museums know nothing of each other. Their actions are rarely concerted. Frontiers are still obstacles to artistic interchanges.

The Office could serve as the link between the different museums. The national sections of artistic relations could help to form a general museum list which is indispensable to the accomplishment of a work so wide in scope. The inquiry made among the directors of the museums of the large towns and of the provinces has already given concrete results. The museums are placed in categories: antique art, oriental art, prehistoric art, modern art, etc. A bibliography of all their catalogues will be published by the efforts of the Office. It is ridiculous that museums working in identical domains should not know each other and should fail to benefit the scholarly public (and themselves) by the fruit of their respective experiences. The Office des Musées has specially in view the provincial museums, admitting that the museums in capital towns have freer intercommunication. This rule has, however, exceptions. For example, the director of the Cernuschi Museum in Paris in vain asked his colleagues of the Hermitage for photographs of objects of Scythian art which the Leningrad Museum possesses in great numbers. (It is true that Russia is not a member of the League of Nations.)

The Office advocates also a system of inter-museum exchanges, a controversial system requiring no doubt the existence of that international spirit for which the League of Nations is attempting to prepare the way.

To allow municipal, regional and national museums to exchange works of art which they possess in duplicate or triplicate, they must first of all obtain financial autonomy. Such autonomy however has, we know, its inconvenient side. The extension of the useful system of exchanges between museums is not yet ready for trial. Let us note, however, that after the war the Viennese museums took the initiative in selling pictures by such masters as they considered adequately represented and in devoting the product of these sales to the purchase of new works of art. Provincial museums with limited means are the particular concern of the Office, which encourages the foundation of " societies of friends."

M. Focillon throws out in his interesting report an idea which may prove fruitful. It is that of an adoptive museum. A great museum or picture gallery adopts a museum or series of museums of secondary rank to share in its liberalities. It is to these museums that it sends works for which it cannot itself find worthy places. It directs to them the gifts for which it has no room. M. Focillon does not pretend that his idea is at all popular or that it will not offend numerous prejudices. Many will hope, nevertheless, that it will succeed.

If the French State, a first class Power, accepts gifts from wealthy private persons (we know that the cathedrals of Reims and Versailles, those two French national sanctuaries, have been restored only thanks to the generosity of the American philanthropist Rockefeller), we cannot see why the museums should exhibit a pride, which a great country has set aside, when that pride militates against its artistic interests.

The Office has expressed a wish that arrangements be made between museums possessing means of moulding and engraving. Lists of casts would allow one to mould at common expense the great works of the past.

In such cases the Office as a central link could act as a useful intermediary. Many of the museums have printing presses. The exhibition of engravings taking place simultaneously in Paris, Madrid and Rome some months ago (of which mention was made in THE BURLINGTON MAGAZINE) was the first manifestation of the Office.

The Office includes in its programme many problems relating to the conduct of museums: guides for use in museums in the course of formation, new buildings and the adaptation of ancient buildings, lighting, ventilation, temperature, heating, inventories, catalogues, art libraries, preservation of works, their display, labelling, etc. Naturally it desires uniformity in museum catalogues.

A more accessible display to the general public and more detailed tickets are enjoined. The galleries of Greek, Egyptian and Chaldean sculpture in the Louvre could do with these. A laymen should only visit them, if he wishes to know anything beyond the plastic significance of the works, with a manual of art history in his hand. The Louvre might well imitate the Berlin museums, the Altes and Volkerkunde Museums, in which all the works bear explanatory labels which are lectures in miniature. M. D'Ardenne de Tisac has adopted an analogous system at the Cernuschi Museum.

We see then that the work undertaken by the section of Artistic Relations and by L'Office des Musées of the Institute of Intellectual Co-operation of the League of Nations is vast and varied. This work tends to introduce an idea of method into the hitherto casual relations between artists, art critics, archæologists, museum directors, as well as into the museums themselves. It tends to substitute for the existing anarchy a desire to work at a common task.

Free courses in the history of art instituted in collaboration with the University of New York will be given in the Ecole du Louvre from December 9 on. These courses allow American students who enter their names for them to obtain credit marks. They include three series of lectures by M. Guillaume Janneau, by M. Gabriel Rouchès, and by M. Couteneau.

Let us add in conclusion that the Office des Musées publishes quarterly " Mouseion," which appears in Paris.

WALDEMAR GEORGE

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THE LITERATURE OF ART

TITIAN AS DRAUGHTSMAN. BY A. M. HIND.
TITIAN'S DRAWINGS. BY DETLEV BARON VON HADELN. 24 pp. + 50 collotype pl. (Macmillan.) £3 3s.

The present edition is a translation of a work which was published in Berlin in 1924, with notes and reproductions of six additional drawings from Paris, Budapest, and the collections of Viscount Lascelles, Baron d'Hendecourt, and Herr Franz Koenigs. The translation reads well, but here and there in the text and in the lettering of the plates un-English expressions have been passed, e.g., the word "contrapost," on page 12; and such a German combination as an Apostle-group-study (plate 5). The drawings are excellently reproduced and the introduction full of interest. The latter might have been slightly extended with advantage in the way of occasional words of explanation of such works of Titian as the woodcut series, the *Trionfo della Fede,* well known to the student, but hardly familiar to many of the amateurs of Old Master drawings, to whom we hope this book will make a strong appeal. *Shipwreck on the Red Sea* (page 10) is another example which needs further explanation to connect it with Domenico delle Greche's woodcut of the *Destruction of Pharaoh's Host.*

The author's estimate of the qualities of Titian's draughtsmanship, and his explanation of the rarity of his drawings on the basis of his direct methods as a painter seem to me both reasonable and illuminating. On this score I can do no better than refer back to Mr. Roger Fry's appreciation of the book when it first appeared.[1]

In the short space at my disposal I would limit myself to a few more definite criticisms. I am almost entirely in accord with Baron von Hadeln's presentation of Titian's drawings in chalk, the medium which he preferred in his later studies; but I confess to feeling far less confident of his criticism of the drawings in pen and bistre, where the chief problem is the distinction between Titian and Domenico Campagnola. In regard to plates 1 and 4, which are very near in style to signed drawings by Campagnola (the background of plate 4 being actually by his hand, as Mr. W. G. Constable first pointed out),[2] every reason supports the attributions to Titian. But the very fact of the close relation, and something of the engraver's style (which Hadeln rightly emphasizes in his comparisons with Dürer), should lead, I think, to a greater readiness than Hadeln shows to consider Titian's authorship of such drawings as are illustrated on plates 43, 44 and 45. The *Landscape with a Castle* (plate 43), with which may be coupled an upright *Study of a Tree with Castle in the Background* (formerly in the Locker-Lampson collection) are prominent among the examples of landscapes which seem to stand out above the signed works of Domenico Campagnola. To me, at least, they seem to have more claim to be by Titian than does the drawing at Darmstadt (plate 16), which is the only landscape admitted by Hadeln as authentic. In this case there is no tradition in favour of Titian, and its technical character (pen and wash) is unique, as Hadeln admits, in Titian's drawings. Personally I feel that the Darmstadt drawing come much nearer to Claude (as I have noted in my book on the "Drawings of Claude Lorrain," 1925, page 6), without any confidence in a definite attribution. The relation between the two artists (or shall we say between the two schools, may be studied by a comparison of a large *Landscape with the Good Samaritan* in the British Museum (Malcolm, J. C. R., 386), attributed to Titian, and the *Burning of Troy* (?) attributed to Claude (British Museum. No. 204). The development of landscape from Titian through the Carracci school to Claude, and comparison with the work of Jan Lievens and Jan Andries Lievens, call for more careful study.

But Hadeln offers on the whole a very sound basis for an estimate of Titian's work. We need not hope, for the reason given, to find a great number of additional authentic drawings, but at a venture I would mention the *Group of Spectators* for one of the Scuola del Santo frescoes (Frankfort; accepted by Hadeln in an earlier article), *Study for Three Saints* (British Museum, Malcolm, 372), *Study for two Anchorites in a Landscape* (Bonnat Collection, Bayonne; very close in style to Hadeln, plate 13), *Religion Succoured by Spain* (Prado; showing the weaker characteristics of the latest pen drawings by the master), *Standing Figure of a Man, and the head and shoulders of another* (Uffizi, Braun, 76.817; same style as Hadeln, 19), and a small pen study for the *Half Figure of an Ecclesiastic* (Chatsworth, in the manner of Hadeln, 12).

Another question which calls for remark is Hadeln's treatment of Titian's relations to woodcut. He speaks of two drawings of *St. Jerome* (plates 13 and 14) as intended, from the style of their pen work, for woodcut. In the absence of cuts of these subjects this is rather begging the question; so is his statement that Titian "sometimes drew directly on the block" (page 3), though it may very well be true. Later in comparing the style of Domenico delle Greche's cut of the *Destruction of Pharaoh's Host* (1549), which from its inscription is based on a drawing by Titian, with the earlier cuts after his designs, he concludes that "Titian no longer drew for the wood-engraver, but forced the wood-engraver to cut the drawings of the master." Here again I would say that Hadeln may be right, but that without further evidence it is equally possible that Domenico delle Greche, who styles himself "painter" on the cut, may have translated a drawing of Titian into his own methods of expression, however different from the Düreresque conventions of the earlier cuts after Titian. But whether true or not in the particular case, Hadeln's remark is illuminating in regard to other Italian prints of the period, such as the chiaroscuro cuts of Ugo da Carpi, where the conventional treatment of line more common to the craft is replaced by a facsimile cutting so exact as to give a most remarkable impression of the freedom of an original drawing of Parmigiano, or of whatever other artist's work he was cutting.

[1] Titian as a Draughtsman. BURLINGTON MAGAZINE XLV (1924), p. 160.
[2] BURLINGTON MAGAZINE XLII (1923), p. 192.

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RUSSIAN ICONOGRAPHY. BY SAVA POPOVITCH.

THE RUSSIAN ICON. By NIKODIM PAVLOVITCH KONDAKÓV. Translated by Ellis H. N. Minns. 226 pp. + 65 pl. 4 in colour. (Oxford University Press.) £5 5s.

In a review of the exhibition of old Russian icons held at Moscow in the spring of 1913, a prominent Russian art scholar expressed his astonishment at the ignorance of Western Europe of the artistic value of these icons. While admitting that the ignorance of Western Europeans on this particular subject is still practically as great as it was in 1913 one must take into account the fact that interest in icons as works of art is of such recent date in Russia itself that there has hardly elapsed time enough either for Russians to show the merits of their national treasures or for Western scholars to collect sufficient data to enable them to take a serious interest in the subject.

It is true that there have been for a considerable time in Russia collectors of icons, such as, e.g., Rachmaninov, Prianischnikov and Egorov, while there are none elsewhere, but it should be noted that these collections were formed either for purely devotional reasons or for their value as old curios, and consisted chiefly of examples from the Stroganovsky school (seventeenth century). Real interest in icons *as works of art* dates only from 1905, after the discovery of some "old-ritual" churches and the grant of permission to build new ones. Among the first to appreciate the æsthetic value of old icons were Riabuschinsky and the artists Ostrouchov and Vaznetzov. Their enthusiasm soon spread to churches and museums, and finally resulted in the Moscow exhibition and (in June of the same year) in the Romanov Exhibition of Church Antiquities. In short, so little has hitherto been done for the study of Russian icons that Kondakóv's book is the first important work on the subject, and it is this fact that makes us particularly grateful both to Dr. Minns and to the Oxford University Press for its publication in English.

The art of icon painting in Russia and its history, which can be traced as far back as the eleventh century, are treated thoroughly in this volume and the name of the late Mr. Kondakóv is a sufficient guarantee of the reliability both of its historical data and of the attribution of icons to the various schools and artists. The only issue in this book of a somewhat controversial character is one bearing on influences in Byzantine art and particularly in Russian icons. Kondakóv insists—as some other eminent scholars have also done—on the predominance of Western influence in Byzantine art, and consequently in Russian icons, in which, according to him, there is also evidence of a direct Western influence. The hypothesis that Byzantine art owes anything to Rome rests on an extremely shaky foundation of facts, especially so in the case of tenth, eleventh and twelfth-century frescoes, which apparently were the principal models for the earliest Russian icons.

The full development of the art of icon painting was not reached in Russia till the fourteenth century, and examples remaining from this and the fifteenth century show development of a local character which cannot possibly be ascribed to Western influence. For instance, the Madonna in the *Ascension* at the Volotovo monastery, which was painted in the fourteenth century (Novgorod school) might be with much more reason attributed to the direct influence of Asiatic art—particularly to Chinese—than to Greco-Italian art. Or, take the case of the icon of *St. George,* in the collection of I. S. Ostrouchov, where the general design is of a traditional Byzantine character, while simplicity of the drawing of the horse, the dragon and flapping mantle clearly shows elements of a far Eastern conception of art not to be seen anywhere in Greece or Italy. Many examples from the collections of Chanenko, Riabuschin, Ostrouchov, and also innumerable examples in museums, churches and monasteries definitely show that at the height of Russian icon painting (the fourteenth and fifteenth centuries), whatever other influences there may be (and there were many), there are no signs of direct or even indirect contact with Italy. It is only in the seventeenth century that Italian influence began to take root in Russian icon painting and that was entirely at the instigation of noblemen and the richer classes and was not a tendency of the artist working at that time. This is the time—a period of sudden change of taste in Russia—when a great many icons of the incomparable Novrogod school were painted over, and when small icons from the Stroganovsky school came into vogue, at the expense of the older schools which had already declined.

THE GOLDSMITH'S ART. BY E. ALFRED JONES.

THE PLATE OF THE WORSHIPFUL COMPANY OF GOLDSMITHS. By J. B. CARRINGTON and G. R. HUGHES. 158 pp..+ 85 pl. (Oxford University Press.) £5 5s.

The Goldsmiths Company, in common with other old Livery Companies and corporate bodies, has sacrificed much of its plate at divers times in its history. Except a diamond-point spoon of the late fifteenth century, the earliest piece (and this is a recent purchase) is the Cressener cup of 1503. It is separated in date by seven years from a mazer bowl bought from Lord Swaythling's collection. More curious than beautiful is a cup of rock crystal of twelve facets, 1545, acquired in 1914.

The Company is rich in salts, from the rare and early octagonal piece of 1522, bought in 1914. An interesting and unusual specimen is the small octagonal salt of 1550, inscribed to the effect that it was treasure trove found in 1755. A smaller salt of about 1575 came from the Swaythling collection. Unique is the "Gibbon" salt of 1576, architectural in form and set in the middle with a cylinder of rock crystal, containing a silver figure of Neptune. It is described in the records as "a figure of a man in the middle of the Salte enclosed with Cristall curiously Cutt." One of the well-known bell-shaped salts of 1599 was a gift in 1919. Next in date is the "Rogers" salt of 1601, a rare piece in having a crystal cylinder enclosing a parchment roll of the Company's arms and those of the donor, in 1632; it has a steeple finial. In some respects the most remarkable of these salts is the "Seymour" salt of about 1662, octagonal in form, the body composed of pieces of rock crystal, and most elaborately decorated. Standing on the top are four large eagles and four small hounds, all supported on orbs. It is described by Pepys as

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" one of the neatest pieces of plate that I ever saw." This unique salt is supposed from certain regal emblems to have been intended as a gift to Catherine of Braganza, but for some unexplained reason was acquired by Thomas Seymour, who presented it to the Company in 1693.

Among standing cups the best known is the " Bowes " cup of 1554, which has a crystal bowl and pieces of the same quartz in the cover and stem. It is one of the finest examples of English Renaissance work extant. The " Myddelton " cup of 1599 was probably fitted with a cover and a " steeple " finial in its original condition. The Company was fortunate in acquiring it (in 1922), for the cup had belonged to Sir Hugh Myddelton, Bart., goldsmith-banker, who is remembered in the annals of London for his great foresight in supplying it with fresh water by means of his " New River " scheme, completed in 1613. For this signal service he was presented with this identical cup by the Goldsmiths Company, of which he had been Prime Warden in 1610 and a benefactor. Although Myddelton is described as a goldsmith, he was not, it is superfluous to add, a practical craftsman. The authors of this book have perpetuated the fallacy (pp. 14, 42) of describing Sir Robert Vyner, the goldsmith-banker, as the actual maker of the regalia for the coronation of Charles II. Like Myddelton, he was merely a member of the Company and a merchant-goldsmith, who acted as an intermediary between the actual artificers and intended purchasers of plate, in the manner of a London shop to-day.

Two more tall cups are characteristic of James I period. They have octagonal bowls, differently decorated, on tall baluster stems. The first (1616) deserves more than a passing consideration, linked as it is with the Rev. John Copleston, D.D., a man of academic note in his day as Provost of King's College, Cambridge (1681-9) and Vice-Chancellor of the University (1682-3)—facts of some importance which are omitted from the book, while his name finds no place in the index.

Tankards are represented by two notable Elizabethan examples of 1572 and 1579. Among the later specimens is one of the rare " peg " tankards, by Marmaduke Best, of York, 1670. One of the few pieces (except spoons) with a provincial mark is the jug of Rhenish stoneware, mounted in 1576 by John Jons, of Exeter.

The Company is fortunate in having purchased the rose-water dish of 1556 and its companion ewer of 1574, both characteristic of the English Renaissance, from Lord Newton of Lyme.

The spoons comprise specimens of many of the different types in vogue, beginning with the diamond-point spoon already mentioned and including a complete set of apostle spoons, 1626, all well illustrated (the authors are in error in stating (p. 79) that the famous set at Corpus Christi College, Cambridge, was the gift of Bishop Foxe, who had no connexion with Cambridge and was the founder of the Oxford college of the same name); the donor was Archbishop Parker.

Paul Lamerie's work is represented by seven pieces, all decorated in his characteristic rococo style. Later plate includes a vase and shield by a highly skilled goldsmith of the nineteenth century, Antoine Vechté.

One important point emerges from this book in confirmation of the present writer's contention that much of the engraving of arms on English plate from the seventeenth century was executed by different craftsmen from the makers of the plate itself. In a salver of 1740 by Thomas Farren the arms of the Company are superbly engraved by one Charles Gardner, as may be observed from the excellent illustration. An earlier engraver of arms on plate, L. King, is mentioned in an article in THE BURLINGTON MAGAZINE for July, 1921, p. 33.

Not the least interesting features are the illustrations of fifteen hall-marks from 1570 to 1730, cut from pieces of genuine old plate of no particular merit, with the object of inserting them in more saleable vessels by fraudulent dealers.

In revealing their treasures, mostly acquired within recent years, by means of this handsome and well-illustrated work, the Goldsmiths' Company are to be congratulated.

TALKING ABOUT FURNITURE. BY RALPH EDWARDS.

FRENCH PROVINCIAL FURNITURE. By HENRI LONGNON and FRANCIS WILSON HUARD. 167 pp. + 64 pl. and map. (Lippincott.) 21s.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By EDWARD STRATTON HOLLOWAY. 176 pp. + 66 pl. (Lippincott.) 21s.

For books on furniture and decoration there is an extraordinary demand, although the ground has been so fully covered that little can be added to the sum of our information. In America these subjects are regarded as particularly suitable as a means of culture and " uplift "; while they may also be made to serve the cause of international friendship. This last consideration has weighed with the authors of "French Provincial Furniture," who have discovered that, in spite of their foibles, the French must really be taken seriously in matters of art. The idea is that what was done by French peasants long ago may afford useful suggestions to the modern American intent on furnishing a week-end cottage. In the first place it offers a welcome change, an escape from an unenviable and dangerous situation—" the interest in American country pieces did gradually come, and now we are in the maelstrom of it. Antiques and reproductions of antiques in the early American style swirl about us on all sides." Anything, we might suppose, is better than this; a refuge from these missiles is provided, and the American householder is foolish if he does not take cover. His last excuse is disposed of when he is told that " French provincial furniture shows its merit—it has a tradition that we can understand."

Mr. Stratton Holloway is not concerned with what is particularly suitable for Americans: in a truly catholic spirit he undertakes to expound the furniture and decoration of all European countries. We feel at once that we are in competent hands. In a paragraph headed, " The Easy and the Thorough Way," the right note is struck. " By the present plan you are first going to *see* in the illustrations of the first historic period the decoration of that period: you will see it all together—walls, furniture, textiles, etc. Your attention will

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be called to, and fixed upon, the points that make that style of decoration what it is; you will see it so that you cannot fail to recognize it. You will be told how that decoration happened, what is the idea lying back of it, and the details that compose it." There is no falling off in the jolly intimacy of Mr. Holloway's style. At the top of every paragraph is an arresting "caption," a kind of dig in the ribs for the reader. Questions and exhortations are shot at him—in large type he is asked: "How much does the Usual Reader of Books Really Learn about Decoration and Furniture"; or, in a word, he is bidden to "Remember." The finest lyrical quality of the author's prose is brought out by his discussion of the eighteenth century—"This piece of French feminity—the Rococo—was the most modern thing the world had seen—like her younger sister of our own day, at one moment maddening us with her reckless irresponsibility, waywardness, and wantonness, and the next by her slim youth and grace, her charm, and gaiety, and utter loveliness, swaying us to delight." One section of the book is headed "Introducing Monsieur Baroque. You will find him a bit exuberant, but interesting." That remark may be applied to the author: his exuberance is unmatched, and to a student of psychology he should prove extremely interesting.

These two volumes are lavishly illustrated. In the selection of his examples, Mr. Holloway shows a credulity no less engaging than his other qualities; while the authors of "French Provincial Furniture" (whose writing is almost classical by comparison) have included many pleasant illustrations of French domestic scenes.

AN AMERICAN LADY ON THE ORIENT. BY W. PERCEVAL YETTS.

DECORATIVE MOTIVES OF ORIENTAL ART. By KATHERINE M. BALL. 286 pp. + 673 illustrations. London (Lane); New York (Dodd, Mead & Co.). £2 12s. 6d.

"This volume is intended to meet a need greatly felt for an interpretation of the motives that so delightfully enrich the artistry of the Orient." These are words of the preface, and beyond doubt there is such a need; but the field is too vast for one person to explore thoroughly. It can be treated of satisfactorily only by the combined work of several specialists. The task, does not, however, daunt Miss Ball, who is Supervisor of Art, Elementary Schools, San Francisco. Fortunately she narrows the scope somewhat by concentrating on the Far East. Miss Ball draws information from some of the scanty Western writings on the subject, and also from "the inscriptions on coloured prints of both China and Japan, translated and interpreted by erudite members of our local oriental colony." "So interested in this quest were these friends," continues Miss Ball, "that they always related much more than was written, contributing the traditions of mythology, folk-lore, and history which had been taught them in childhood by their elders."

Oral tradition and contributions from informative friends are likely to need rigorous revision even when gleaned in a native environment. Still greater cause is there for critical scepticism when the source is an oriental colony implanted amid the alien civilization of an American city. Pitfalls are hardly to be avoided unless the investigator has personal knowledge of Eastern peoples and the scholarship required for the sifting of masses of documentary evidence. The author of this book lacks such qualifications, and the inevitable consequence is that errors abound on almost every page.

One example must suffice. On pages 94 and 95 there is an illustration with the caption: "From a Chinese painting on woven paper by the Emperor K'ang Hsi. Ploughing." The picture reproduced neither is by an emperor, nor does it represent ploughing. It is, in fact, a version of one of forty-six designs made by the court painter Chiao Ping-chêng for a new edition, published in 1696, of the album entitled *Kêng chih t'u,* which means *Pictures of Tillage and Weaving.* It comes fifth in the tillage series, and is labelled *Lu tu* (*The Roller*), although the implement represented is a harrow. The explanation of the misnomer is that Chiao Ping-chêng, when he redrew the designs for the album, retained many of the earlier artist's titles, although he made various alterations in the designs, in this instance substituting a harrow for a roller. This famous book first appeared in 1145, and since then there have been numerous editions. Several libraries outside China contain copies, and the book has been discussed by many Western writers from Hedde in 1850 onwards; among them Julien, Wylie, Hirth, Giles, Bushell, Laufer, Franke and Pelliot. The last two have written at length and published reproductions of the pictures. The author of the book under review should surely have known the *Kêng chih t'u,* not only because it is itself an important document in the evolution of Chinese illustration, showing, for example, in Chiao's drawings the adoption of European methods of perspective, but also because it has plentifully provided decorative motives for expression in every medium of Far Eastern art and craftsmanship.

In Miss Ball's text the picture is described thus: "The one entitled 'Ploughing' is known as a *pei wên* study because it is painted on woven paper. It is inscribed with the following poem, written by the Emperor K'ang Hsi (Ch'ing dynasty), and ably expresses the spirit of the theme." Then comes a translation of the poem, and after it the lines:—

"I, the Emperor, K'ang Hsi, have written this.
May Heaven enable me to give peace and harmony to all people!"

But these two lines are not part of the original poem, and the reason for their presence here as part of the translation can be guessed only by supposing that Miss Ball's friends gave her a somewhat fanciful rendering of two accompanying seal impressions, and that she mixed it up with the poem itself. Misunderstanding of the third seal is less excusable. The characters *p'ei wên chai* have nothing to do with "woven paper"; they are not easily represented in English, but their meaning is approximately "Literary work-room." The three were sometimes appended in seal form by this emperor to his literary effusions, as they are here; also they occur, for example, in the title of the great encyclopædia of calligraphy and painting issued by his order in 1708.

I have discussed rather fully the alleged imperial

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painting in order to give a sample of the innumerable pitfalls into which the author has rashly plunged. A strange fact is that she seems to have no inkling of these disasters; for, after making certain acknowledgments, she ends the preface thus: "I trust that *Decorative Motives of Oriental Art* may prove to be so beneficial educationally that each and all will feel a just pride in having participated in its production."

EARLY PRINTS: FRANCE'S CONTRIBUTION. BY A. M. HIND.

LES ORIGINES DE LA GRAVURE EN FRANCE. LES ESTAMPES SUR BOIS ET SUR MÉTAL. LES INCUNABLES XYLOGRAPHIQUES. PAR ANDRÉ BLUM. 92 pp. + 78 pl. Paris and Brussels (G. Vanoest).

Until the publication of the late Henri Bouchot's *Ancêtre de la Gravure sur Bois* (1902) and his *Deux Cent Incunables du Département des Estampes* (1903), historians of engraving had localized practically all the earliest examples of the art of woodcut in Germany or the Netherlands. Bouchot's work was inspired by the discovery in 1898 near the Abbey of La Ferté-sur-Grosne (Saone et Loire) of a large wood-block, the fragment of a Crucifixion, called from its owner *le Bois Protat,* which he had strong reasons for regarding as French, and about 1370-80 in date. No old impressions of the block are known, and it is probable that it was intended for printing not on paper, but on textile. Bouchot was justified in comparing some of the earliest woodcuts known in impressions on paper, such as the *Agony in the Garden* (Schreiber 185, Paris) with the *Bois Protat,* and from the characteristic loops which occur in the drapery he gave his woodcutter the name of the *Maître aux Boucles.* But carried away by his thesis Bouchot ran riot in his eagerness to claim for France the honour of many cuts which natural reasoning accepts as Teutonic.[1] That nearly all such cuts emanated from convents in Germany and Austria mattered little; the convents, he said, may have despised their local work, but treasured what came from abroad; that many had German inscriptions was also no evidence, for such lettering could be added with ease in whatever country the wandering craftsmen sold his wares.

Dr. André Blum, the learned librarian of Baron Edmond de Rothschild and an indefatigable student of engraving, has taken up the controversy afresh in the book before us. But he has put the rein on purely national enthusiasms, and made an attempt to estimate in a more scientific manner the claims of France, Germany and the Netherlands to the production of many of the earliest woodcuts, metal-cuts and line-engravings. Personally I think the time is no more ripe for a History of French Woodcuts in the first half of the fifteenth century than it is for a corresponding History of Netherlandish Woodcut. In his section on Dotted Prints (*manière criblée)* (p. 48) Blum writes *" il n'est pas important d'essayer d'approfondir davantage les raisons d'attribuer à telle ou telle école plusieurs de ces criblés;* quite true, but surely we might add that considering the title of his book it should be one of his first objects. I would take this section on Dotted Prints as an example of his method. He first discusses and reproduces two prints (*Christ carrying the Cross* and the *Holy Face,* pl. xxxiv) which had been claimed as Burgundian by Bouchot, merely to accept a definite proof of their German origin. He then proceeds to disclaim the *Virgin and Child,* signed *Bernhardinus Milnet* (reproducing on pl. xxxv a lithographic facsimile, which he wrongly describes as *épreuve moderne*). Judging from the original print, now in the British Museum (which was never in the Spencer collection, as stated by Bouchot and Blum), there seems less reason to suspect the signature *Bernhardinus Milnet,* but there are several other versions of the subject and further research and comparison are needed. Blum reads the date of the next illustration, *St. Bernardino* (pl. xxxvi) correctly as 1454, but hardly touches the question of local origin. He then reproduces the beautiful *Annunciation* known in the original copper-plate in the Louvre, from the Walter Gay collection (pl. xxxvii), referring to M. Gusman's correct estimate of the plate as a metal-cut for relief printing. He fails, however, to note that a German student, Prof. Wilhelm Molsdorf, had come to the same conclusion three years before Gusman in his book *Die Bedeutung Kölns fur den Metallschnitt des XV Jahrhunderts* (Strassburg, 1909). Moreover if he had seen Molsdorf's arguments he would certainly have given weight to the probability that Cologne, with its goldsmiths' traditions, was one of the most important centres of production of these dotted prints. An example such as the *St. Francis* (pl. xl) is sufficiently near in style to the *Christ and the Woman of Samaria* with the Cologne arms (the chief basis for Molsdorf's thesis) to render similar locality very probable. And the *Saint Gédéon et Sainte Ursule* (pl. xli) should surely be St. Gereon and St. Ursula, the patron saints of Cologne. M. Blum notes on p. 31 that the metal-cut of *L'Annonciation à la Licorne* (Bouchot 145) was copied for stamping on a binding from the atelier of Simon Vostre, though he gives no reference to where this binding is preserved. A recent article by Joseph Theele in the " Gutenberg Jahrbuch " (Mainz, 1927, p. 256) adds further examples from Cologne bindings, which are of interest in this relation.

I have no space for any detailed criticism of other parts of M. Blum's work,[2] but I would note that the acceptance of Bouchot's title of *St. Benignus* of Dijon for his pl. xi (described on p. 26) was, I think, successfully contraverted by Schreiber in the " Zeitschrift für Christliche Kunst," 1908, pp. 88-89, an article M. Blum appears to have missed. Schreiber upholds the title of *St. Erasmus,* comparing the particular torture illustrated with one of the *Twelve Tortures of St. Erasmus* shown in another woodcut in Paris, wrongly described by Bouchot and Blum as *Les Douze Martyrs* (pl. xxvii and p. 33).

M. Blum frankly admits that a considerable number of the prints he describes and reproduces are either certainly or probably not French. Personally I should limit the number of probable French examples belonging to the first half of the fifteenth

[1] See Campbell Dodgson, *The Invention of Wood-engraving: a French claim considered.* BURLINGTON MAGAZINE III (1903) 205.

[2] Which I may continue in the ANTIQUARIES' JOURNAL of January, 1928.

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century to a small minority. We are grateful for a fine series of reproductions, but their presentation in such a book gives an exaggerated impression of French production until it comes to the work of the latter part of the century, where the critic is on surer ground. We look forward on that account to a more reliable guide book in M. Blum's projected second volume.

THE DIRECTOR ON NATIONAL GALLERY PICTURES. BY J. B. MANSON.

THE NATIONAL GALLERY; VOL. III. FRANCE AND ENGLAND. By Sir Charles Holmes. 314 pp. + 100 pl. (Old Masters and Modern Art.) Bell. 25s.

This third volume, which deals with the French and English Schools, completes Sir Charles Holmes's monumental work on the National Gallery. As a result of his examination of the various schools, the author has arrived at the conclusion, explained in his interesting Epilogue, that an artist must paint as he feels, according to his own convictions. "We may," he says, "once more give the same free play to our inclinations and imaginations which the great masters of the past enjoyed, before the philosophers came to instruct painters how to paint." A consummation devoutly to be wished but less easy to achieve. For we still have philosophers disguised as critics and even as artists who impart instruction to the detriment of painters.

Although Sir Charles Holmes deprecates the deliberate surrender of an artist to an influence (which is imitation) or an undue indulgence in theory, he is rather fond of an excursion into theory himself with results which are sometimes rather confusing. In support of his strange notion of painting on "racial lines," he praises the "courage" of Baron Leys in deliberately turning to the Belgian art of the fifteenth century, finding in this act the reason why Leys was so good, though it may equally have been the reason why he was not better. If every painter were to adopt the principle involved in this conclusion what would become of the "precious individual savour" which Sir Charles Holmes rightly values so highly. It is not more meritorious to paint like Hogarth than like Cézanne.

But when he turns from the theoretical to the historical aspect of the matter, he is excellent. Not only is his knowledge of the subject unusually extensive, he has the gift of imparting his knowledge in a singularly clear and felicitous style. He is an admirably impartial judge and reveals his personal preferences only by a slight heightening of enthusiasm. He traces the development of the art of painting, showing the effects of successive influences, with that clearness of statement which is possible only to one who is completely master of his subject.

The section on Poussin and Claude is particularly illuminating. The chapter on Japanese art, which is an interesting and even brilliant summary, is a divagation which breaks the sequence of the story. Japanese art has had some influence on his own painting, but he seems to exaggerate the extent of its influence on modern art. Certain individual artists like Whistler, Degas, Innes, Conder and Beardsley, were undoubtedly influenced. But was the influence a general and enduring one on modern art as a whole. Surely it is incorrect to say (p. 113) that "the limited palette of the Impressionists was one direct result" of Japanese influence. Is this not partly contradicted by the author himself when he says (p. 125) the Impressionists "explored the possibilities of imitating vivid light by the use of a 'spectral' palette made up, at least in theory, of the colours of the spectrum"? Japanese art would hardly have led them to an imitation of vivid light. The impetus came mainly from Chevreuil's discoveries of the effects of the simultaneous contrast of colours. And can one really find a resemblance to the art of Monet in the painting of the distant hills in Gainsborough's *Market Cart* or discover in that absurd picture of *The Plough,* by Fred Walker, a real effort to bring back to landscape the breadth and grandeur which Crome had immortalized"? These are details which do not even serve to mitigate the praise which the book deserves.

Sir Charles Holmes writes of Turner with real understanding and his study of Constable leaves nothing more to be said about that vital painter. The moderns—"The Post-Victorians"—present more difficulty. Time has not yet sifted the chaff from the grain and with so much to consider, only a summary is possible. But all have been treated with scrupulous fairness and Sir Charles Holmes may, in any case, have the satisfaction of knowing that he has undoubtedly succeeded in helping us "to visualize clearly the course of events which led up to modern painting."

Masaccio et les Debuts de la Renaissance. By Jacques Mesnil. 141 pp. + 61 pl. The Hague (Nijhoff). Gld.13.

The stream of books on Italian painting does not diminish. Yet such is the richness of the field, that intensive cultivation still yields a good harvest with no risk of evoking the grisly spectres which hide behind the greater masters of other schools. The day of great discoveries may have passed, but in re-discovering minor masters and separating their work from that of the greater men, in re-grouping known works, and in revaluing the position and influence of the great masters, there remains ample opportunity for the scholar.

M. Mesnil has chosen a giant for study; and seeks to set forth, with a broad brush, the character of Masaccio's achievement and its influence. Breadth of handling, however, is here based upon careful first-hand study of documents and reading previous writers, so that M. Mesnil's conclusions are made with authority. Naturally, there is much familiar ground to be covered; but it is traversed swiftly and gracefully, to lead up to the author's main conclusions. One of these concerns the group of pictures which includes some of the frescoes in the Brancacci Chapel, those in San Clemente, Rome, and panels at Naples, Empoli, Bremen and Munich; a group which has been bandied about between Masaccio and Masolino. M. Mesnil, basing himself on the authenticated work of the two artists, declines to accept any of the group as by Masaccio. In addition to tests based on drawing, colour and date, M. Mesnil introduces an ingenious one of his own. Masaccio, judged by work certainly his, understood thoroughly the main principles of perspective, notably the relation between the standpoint of the spectator and the angle at which lines

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in the picture should be made to vanish. Masalino, on the other hand, in his admitted works, never grasped this fundamental point. M. Mesnil has no difficulty in showing that in most of the works round which argument centres, the perspective is defective in this very respect, and so conclusions based on more usual grounds are reinforced. In his estimate of Masaccio he accepts the general estimate of him as a realist in the broadest sense of the term; but insists that his greatness lies in achieving a perfect union between realism and formal structure, the main problem which fifteenth-century Florence had to solve. This union he achieved partly through his treatment of light which, even in such a complicated structure as the Pisa Altar-piece (of which the central panel is in the National Gallery), he makes proceed consistently from one source, with proper regard for cast shadows; but more especially through his handling of perspective. In M. Mesnil's own words :—

> Masaccio comprenait que la perspective a surtout pour but de donner une sensation plus nette de la structure de l'œuvre, qu'elle est un moyen d'en fixer le cadre, de soutenir le groupement des figures, de fournier à l'oeil une image claire des rapports de grandeur et de distance, et que son effet dernier est de reinforcer l'unite de l'oeuvre et d'en communique le rhythme au spectateur.

In pleasant contrast to many French books, there is an index and bibliography. The illustrations are adequate: but those in the book published a few years ago by Signor Somare are still indispensable to the student. W. G. C.

Hans Holbein d. J. By Ulrich Christoffel. 284 pp. + 117 pl. Berlin (Propyläen-Verlag).

Without pretending to be an authoritative book on the whole of Holbein's achievement, or to embody the results of original research, Herr Christoffel's work has merit as a presentation of the man and his art in language that the layman can readily understand, if not deterred by a prolixity which, in the later chapters (especially in the analysis of portraits) grows tiresome. In three biographical chapters—Augsburg, Basel, England —the author gives as good a biography of Holbein as could be desired, with exact dates but no cumbrous apparatus of documents and references. He keeps so strictly to the point that Ambrosius, when once the portrait drawing of " Prosy " and " Hanns " has yielded its biographical information, is dealt with in eleven lines. Digressions occur, aptly and profitably, when a good and readable account is given of prominent persons who cross Holbein's path: Erasmus, More, Henry VIII. In the second and third chapters named, some prominent pictures of the respective stages of Holbein's career have already been discussed. Our attention is then directed to Holbein's principal works under three headings: woodcuts (limited almost entirely to the *Dance of Death* and *Old Testament*), decorative work, and portraits (pictures and drawings). In this classification very much of Holbein's work falls through the meshes of the net, but the big fish are all there. There is then a summing-up, in which Holbein is named, with Mozart and Goethe, as one of the rare Germans who have achieved perfection and lived " a natural, true, cheerful existence " without " Sehnsucht " and other drawbacks to which the race is liable—a race, by the way, to which the Bohemian engraver Hollar is assigned.

Herr Christoffel rejects certain pictures which most recent authorities accept, such as the portrait of Benedict Hertenstein and the *Noli me tangere* at Hampton Court, which according to him can only be by an Englishman who followed Holbein in the drawing of the figures. This is, surely, a hard lump for historians of English art to swallow. As regards the English Royal family, the author is better informed about the Tudors than about the present dynasty; see the index under " Karoline," and the reference to p. 110 under " Eduard." It was not George IV's Caroline who discovered the Holbein drawings, and the *Edward VI* from Hanover is not in the royal collection. C. D.

The Letters of Vincent Van Gogh to His Brother, 1872-1886, with a Memoir by his Sister-in-law, J. van Gogh-Bonger. Vol. I, 555 pp. ill.; Vol. II, 646 pp. ill. (Constable.) 63s.

After the death of Theo Van Gogh, his widow gave herself with rare devotion to the task of assuring the fame of her husband's brother Vincent. The largest exhibition of his work was held in the summer of 1905 in the Municipal Museum at Amsterdam, and the reputation of the artist has been steadily growing ever since. She found in her possession a mass of letters written by Vincent to his brother, and set about arranging for their publication. The first volume in Dutch appeared in 1914, and eighteen months later she began to translate the letters into English. She died in 1925 before her task was completed. Apart from an occasional slip, the translation is extremely well done, and the letters bring Vincent's strange personality before us with touching vividness. The tremendous sincerity of the man is inescapable; there was a real touch of the prophet in him. In the patient Theo there was more than a touch of the saint.

There is much in these volumes to distress the coteries of to-day. It is hard to think of Vincent, in his earlier days, as a pious, somewhat sententious youth, warning his brother solemnly against the " seduction " of Heine, regretting that he missed hearing Moody and Sankey, and perpetually misquoting Christina Rossetti. He thinks the London suburbs " lovely," teaches in a Sunday school, and goes to a lantern lecture on the Reformation in the Methodist Chapel at Turnham Green. It is all very difficult to fit into the picture, and yet it forms a coherent whole. His soul was perpetually on fire to serve his fellow-men, and when he finally came to the conclusion that he could best do so by becoming a painter, he brought to painting the same burning zeal that had animated him as an Evangelist.

He had, too, a natural feeling for design, and a knowledge of colour (*see Letter* 428) which gradually displaced his early Tolstoyism. "In a picture," he writes, " I wish to say something that would console *as music does*," thus cutting himself off from mere humanitarian propaganda. Yet the painters whom he especially admired, in 1874, include such astonishing names as Ary Scheffer and Meissonier; and he writes later of his warm appreciation of Herkomer.

His love of nature never faltered, and even in the

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midst of his most religious epistles to Theo, he breaks off to speak of the beauty of the London streets at night. His devotion to the Brabant fields remained with him even at Arles. He had a gift of making little sketches on an envelope or the back of a piece of note-paper, which are full of vitality. They are admirably reproduced, some in colour, in the present publication. The beauty and vigour of the snow-scene reproduced in volume II (page 102) need no comment. These two volumes are a worthy monument to one of the most remarkable and heroic figures in the whole history of art. J. L.

The Italian Schools of Painting. By R. van Marle. Vol. VII. 438 pp., with 257 illustrations and 6 collotype plates. The Hague (M. Nijhoff). Gld.25.

Professor van Marle's thesis in this volume is the dissemination throughout Europe at the beginning of the fifteenth century of what he calls the "international style." This is the gradual merging of the Gothic spirit and its fidelity of detail, with the new realism of the Renaissance. In his first chapter van Marle runs over the whole of Europe, at first intent on demolishing the now *démodé* claims which used to be made for a great school of French Primitives. But it was in France, where the vital currents from Flanders and Siena met, that the finest examples of this international art was produced. In North Italy, in the second half of the fourteenth century, almost all the elements of this international art existed, and from there lay the way to France, the Tyrol, Germany, Austria and Bohemia. In the following three chapters Northern Italian art of the early fifteenth century is explored: Lombardy, Piedmont and Emilia in 180 pages, The Tyrol and Verona in 90, and Venice, Padua and Dalmatia in 78. In the first section genre and animal drawings, specially by Giovannino de' Grassi predominate, in the second, Stefano da Verona and his following, and in the third Jacobello del Fiore and Giambono—an indispensable introduction to Pisanello and Gentile da Fabriano. C. H. C. B.

Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Huntingdonshire. 350 pp. with 166 pl. (H.M. Stationery Office.) 35s.

The Royal Commission on Historical Monuments volume on Huntingdonshire must suffer in the eyes of most people from comparative poverty of the county in works of first-rate antiquarian and artistic interest; one substantial volume fulfils the Commission's purpose here as compared with four for Essex. This is in no sense a criticism of the work that has been done with the thoroughness and intelligence that the English Commissioners have taught us to expect; and though there is no outstanding monument to give a specious importance to the book, such an inventory as this has far more than the negative value of setting antiquarians' consciences at rest on the score of Huntingdonshire. Quite apart from the values of the surveys of buildings as a whole, the accurate description and the photographic record of details of all kinds—from the brass font and lectern of Little Gidding to the series of Romanesque doorway and chancel arches—cannot but be of the greatest importance to the student. For example, the remarkable pulpit at Orton Waterville, which deserves the dignity of its full-page illustration, is a discovery of extraordinary interest. The date, late sixteenth century, suggested by the Commission is prima facie acceptable, but there is an unusual delicacy in the rich foliated designs of the panels and pilasters which makes the tradition of its having come from Cambridge, where the Italian carved work of King's College screen was still fairly recent, very suggestive. While treating of woodwork, and there are distinguished works of all periods in this inventory, it seems a pity that the compilers were unable to include a photograph of the door at Hinchinbrooke recorded by them, and described by Pepys as being the work of the King's Master Carver Kennard. That such a small point as this should be worthy of mention is in itself a compliment to the book.

There is, however, one other point which arises in regard to the sectional prefaces. The preface on prehistoric and Roman antiquities deals with its subject in a broader spirit than the mediæval and later sections, and endeavours to give shortly some general account of the economic conditions, etc., of the county during the period under discussion. The later sections are rather "catalogick," and some attempt to relate the monuments to the general history of the county, especially economic, would have been welcome.

In concluding it should be mentioned that the Commissioners record their debt to Mr. Granville Proby, F.S.A., who generously contributed to the expenses of the investigation. The importance of the Commission's work and the parsimony of H.M. Treasury, it seems, combine to give an opportunity for rich men to do a really important service to scholarship and the arts, and that in a way that is as unostentatious as it is practical. For the quicker the work can be done consistently with maintaining the present standard the better for all of us. It is to be hoped that Mr. Proby's example may find imitators. G. W.

The Fourth Volume of the Wren Society, 1927. Hampton Court Palace. 80 pp. + 46 pl. (Printed for the Wren Society at the University Press, Oxford.)

The Wren Society is doing yeoman service, not only for its own particular hero, but for the whole history of British art, in publishing as completely as possible the large corpus of Wren designs which have survived. It is difficult to over-estimate the value of the annual volumes which this and other societies publish, and we would say to all who desire to see much needed material made available in an accurate and reliable fashion, "Get the Society habit, at the least it is not expensive."

The fourth volume of the Wren series is devoted to the great architect's work at Hampton Court. Four of Wren's own pencil sketches have survived, with seventy to eighty other drawings; all are reproduced here. To accompany these is a text which, after a very brief and business-like introduction, consists entirely of original documents, interspersed with short notes and explanations, by way of linking up the story, and indicating the more important problems solved or unsolved which arise.

The result to anyone, who cares to study or to do no more than browse, is a fascinating book, in which the story of Wren's work is told with a

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hundred and one intimate and intricate details. We are given the relevant pipe rolls, extracts from the monthly accounts, treasury minute books, and so on, showing the names of artisans and craftsmen, amounts of the bills rendered, and payments made in the course of a vast and noble undertaking. One outstanding discovery in this year's researches is in connexion with Grinling Gibbons, the carver, who was commissioned to design details of interior ornament, in particular chimney-pieces; thirty-five of his drawings for these and for mouldings were in Sir John Soane's possession in the volume of sixty-five drawings for Hampton Court, which is the main source for the present volume.

It is more than regrettable that none of Gibbons's designs seem to have been carried out. Queen Mary died before the interior was ready for final completion, and King William would not find the heart to continue the building of the palace he had intended for her on the magnificent scale in which it had been begun.

Nevertheless, these drawings will be of the greatest value in the further reconstruction of Grinling Gibbons's still shadowy personality, and it is worth noting how the clue to their authorship was provided, viz., by a mural tablet in the church of Clifton-on-Teme, Worcestershire, for which a drawing with a contract signed by Wren and Gibbons came to light.

Apart from Gibbons, there are names of painters, plumbers, gardeners—in fact, of almost everybody who was enlisted in Wren's service: there are new indications and possible clues about such as Robert Streater and Verrio among the painters and William Talman emerges a little further. Above them all Wren dominates the scene, and when the Society dedicated to him has completed its labours he will stand out clearly not only as the greatest architect of his time, but as one of the most original and gifted builders of modern Europe. H. M. H.

The Smaller English House of the Later Renaissance 1680-1830. By A. E. Richardson and H. Donaldson Eberlein. 286 pp. with 250 ills. (Batsford.) 25s.

The English Inn Past and Present. By A. E. Richardson and H. Donaldson Eberlein. 308 pp. with 277 ills. (Batsford.) 21s.

"The Smaller English House of the Later Renaissance" by Professor Richardson and Mr. Eberlein is as charming as its subject implies. The immense variety and vitality of the Renaissance tradition in England is admirably brought out in the numerous photographs, and measured drawings, most of them of dated examples and drawn from every part of England; in addition to the plates the text itself is ornamented with little pen and ink sketches by Professor Richardson, little graphic notes of compositions, admirably concise and to the point, serving to drive the point further home of the extraordinary quantity and interest of the material at the authors' disposal.

The text of the book suffers to some extent from division of purpose; a great deal of first-class critical matter is intermixed with generalized "good" advice to architects and some historical matter of varying quality. The reader feels the lack of some dominating theory or intention which would discipline the mass of material collected into some compassable order. The effect seems almost desultory. The least satisfactory part is undoubtedly the historical introduction in which the most difficult of all tasks has been attempted, that of generalizing on the relations of the stylistic changes in an art to the social history of the time; in the present chaos of æsthetic theories this almost inevitably leads to rhetoric and purple patches. To offset against these general defects are the passages of pointed and informing criticism to be found scattered up and down throughout the book and especially in the chapter varieties of composition. The chapter on the evolution of plan is also full of good things, and indeed throughout the book are passages, sometimes hardly more than hints, of the greatest interest to students, as for example, the suggestion of a local late eighteenth-century school of architects round Southampton and Poole district, and the notice of two moderate-sized houses by Sir John Soane, Moggerhanger and Marden, which are indeed mentioned in lists of Soane's works but from the illustrations and notes given here would seem to have merited a fuller treatment.

As these instances will suggest, the book is inclined to stress the importance of the late eighteenth- and early nineteenth-century developments. This was, of course, the period of greatest activity in building small and medium-sized houses, and moreover Professor Richardson has made it peculiarly his own in his earlier books on the monumental architecture of the period and on west country building which blossomed extraordinarily at that time. As this book abundantly shows, the variety and charm and real architectural distinction of much of the work of this period are such that the authors' claim that in them "the early traditions had reached their culmination" seems in no way an exaggeration, startling as such a conclusion must be to some of the stricter early Georgian enthusiasts. One can only regret that the authors did not see fit to concentrate their attention even more upon this period and keep the other elements subsidiary to it. They do indeed make this point, but it hardly stands out sufficiently and the book is the poorer for it.

The other book to be noticed here by the same collaborating authors, "The English Inn," has the same merits as its important fellow, abundant illustrations of the finest quality and occasional passages of architectural criticism of great interest. But as a whole it fails in the same endeavour to cover too much ground. A great deal of learning and research would seem to have gone to its making and yet the impression given is unpleasantly superficial. Such judgments are harsh and if the book is taken as a guide for romantic Americans who contemplate motor tours in England it may be said to have succeeded to admiration. G. W.

English Homes, Period VI. Vol. I. Late Georgian, 1760-1820. By H. Avray Tipping. 402 pp. with 609 ills. ("Country Life.") £3 3s.

Mr. Tipping's volume of "English Homes of the late Georgian Period, 1760 to 1820," is among the most interesting of the series. We are accustomed to think of this time as important rather for its smaller houses and its street architecture and

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planning than for monumental country seats, and certainly these aspects of the art achieved an extraordinary development in the hands of the late Georgian builders, as a great part of London bears witness. But, as Mr. Tipping shows, a very comprehensive view of the architectural movements of the time can be obtained from these great houses alone. The skill with which he has chosen his examples, giving, for instance, the brothers Adam their just proportion of attention but not allowing them to overshadow either such men as Wyatt or Henry Holland or even the able provincial architects as Carr of York, Hobcroft and the Hiorns, is one of the great features of the book.

This is par excellence the period of rival tastes and fashionable elegancies and what may be called the " Country Life " treatment, whereby the purely architectural or decorative interest of the buildings is intimately interwoven with the personal history and characters of the patrons is specially suited to it. Mr. Tipping's humanity and insight make his touch sure and sympathetic in all these nice social questions which have by this time assumed such importance in the history of the arts. Many of the houses described here are remodellings of earlier buildings, as Saltram in Devonshire, where besides Tudor remnants there are more than traces of a Rococo interior which immediately preceded the calling in of Robert Adam in 1768. Such cases as this bring out the changes in art fashions especially clearly, but throughout the book there is abundance of material and much understanding comment bearing on that most elusive subject, the history of taste.

In the introduction an admirable general account of the whole period is combined with a series of short biographical notes on some two dozen architects; as the author says, not an exhaustive but a representative list.

It is almost needless to add that, as with all the volumes of this series, the illustrations are magnificent both in quality and quantity. The book is finished with a full and workable index, and with the two great volumes by the director of the Soane Museum on the Adams brothers forms a very important contribution to our knowledge of a period which is now attracting the attention it deserves.

Caius Gabriel Cibber. By HARALD FABER. 80 pp. + 25 pl. (Oxford University Press.) 31s. 6d.

Mr. Harald Faber's short study of Caius Gabriel Cibber deserves a fuller treatment than the space at the disposal of this review will permit. The completeness of the book, and above all the quite outstanding quality of the illustrations, give the impression that here at any rate is material enough on which a real judgment of Cibber could be made. Mr. Faber's research has been so praiseworthily thorough and unhurried that there can be little more to be added to his work from documentary sources. This makes it the more regrettable that he should have overlooked the attribution to Cibber of the figures of the four seasons, said to be at Belton, Lincolnshire; the reviewer has but the slenderest grounds for affirming the existence of these figures, but he feels that in a work of such patient and accurate scholarship as this such an attribution once made public could only be ignored by some accidental oversight. Should the figures be still extant and their authorship unsettled, Mr. Faber's opinion would be of the greatest value, and would form an interesting supplement to this book.

One of the most interesting chapters in the book is that which describes the history of the Danish Church in Wellclose Square designed by Cibber for his countrymen in 1694. Mr. Faber is to be congratulated not only on his account of the building and subsequent history of this church, a charming building to judge from Kip's engraving reproduced here, but on the very practical way in which he showed his respect for his countryman's work by inducing the directors of a Copenhagen museum to buy the much enduring lead groups of Faith, Hope and Charity by Cibber with which he had decorated the west front of the church, and which at the time of the purchase (1908) were preserved in the coal hole of the school which occupied the site of the church. In spite of this barbarous treatment—and worse that it had undergone before Mr. Faber came to the rescue—the group of Charity here illustrated is really remarkably well preserved, and makes another example with the Sackville Monument and the Boy playing the Pipes of what Mr. Faber calls Cibber's sentimental realism, an engagingly Teutonic quality rather less in evidence in the classic architectural sculpture he did under the eye of Wren or Talman at Hampton Court and Chatsworth than in these unofficial independent works. G. W.

Alcamenes and the Establishment of the Classical Type in Greek Art. By SIR CHARLES WALSTON 254 pp., with 205 ills. (Cambridge University Press.) 30s.

Notes on Greek Sculpture. By SIR CHARLES WALSTON. 23 pp., with 26 ills. (Cambridge University Press.) 3s. 6d.

Alcamenes is a tantalizing figure: he might take an important place in the history of art if only we could be sure of his date and whether Pausanias is right in saying he was the artist of the western pediment at Olympia. Sir Charles Walston has no doubts: he believes implicitly in Pausanias's statement, and considers that Alcamenes was born about 490 B.C. and was still active at the age of eighty-six in 404.

Such conviction is enviable, for it gives the possessor a foundation on which to build. Sir Charles's thesis is that the western pediment, the work of Alcamenes, marks the establishment of the classical type in the popular sense of the word [especially the so-called Greek profile] though with slight differences from the more characteristic manifestation of the type in the works of Phidias. He has provided himself with a standard to which he can refer statues which he wishes to attribute to Alcamenes, and a wide margin for divergences from that standard: sixty-four years of activity on the part of the artist might include numerous changes of style. All this shows how dangerous a pursuit the attributing of statues to the less-known artists can be. Sir Charles's attributions range from the head of Athena at Bologna [Furtwängler's Lemnia] to the comparatively late bronze bathing girl at Munich: he also thinks that the Venus of Milo is derived from Alcamenes' Aphrodite. " Notes on Greek Sculpture" contains a discussion of the beautiful slab from Nisyros in Constantinople, a recapitulation of the author's views on the Choiseul

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Gouffier Apollo and the publication of a relief at Burlington House.

The books would be easier to read were they less diffuse: the author loses time by advocating issues that have been accepted years ago: for instance, that all the so-called Apollos are not Apollo, and that nude female figures occurred in the sixth century. "Niobe Crater" occurs three times for "Niobid Crater," though the correct form is occasionally used.

In a book so copiously illustrated, it is a pity that the photographs have not been more carefully chosen. There is no excuse for presenting a row of casts of which only two or three are relevant to the discussion. The worst illustrations are the small blurred representations of the pedimental groups, each three inches long. But, if the illustrations are lacking in quality they are numerous enough to make a pleasant series, and to testify to the enthusiasm and wide reading of the author.

Northumbrian Crosses of the Pre-Norman Age. By W. G. Collingwood. 196 pp. fully illustrated. (Faber and Gwyer.) 30s.

Mr. Collingwood is a well-known authority on ancient crosses, and has written not a little thereon. In this book he sets before himself an object which distinguishes it from the many other books which have been written on the subject: that object being, as he modestly puts it in his preface, an attempt to show ancient styles as the phases of a process and to place the examples in series. "Monographs," he writes, "on the more famous monuments are valuable; so are descriptive catalogues. They provide the material for classification. But until the classes are formed, and then connected into some reasonable scheme, we have not done all we can." To aid in the classification Mr. Collingwood gives numerous reproductions of crosses or details. There are 227 "figures," but this gives no idea of the number of separate illustrations, for few of them contains but one, whilst one has twenty-two! And all the reproductions are from drawings made by the author himself from direct study of the originals, line-drawings being preferred because, unlike photographs, "they show the facts of design disentangled from the accidents of wear and tear." In the end Mr. Collingwood sets out a provisional scheme, nine schools, beginning with the Acca Cross at Hexham, which he places after 740, and ending with the work done "after the Danish invasion outside the Danish settlements, a survival of these various schools . . . shading off into the Viking Age." It is obviously impossible within the limits of a review to deal with the wealth of detail displayed by the author of this fascinating volume, which will be indispensable to every student of the subject. And it may be added that students of a wider class would do well to read and inwardly digest what Mr. Collingwood has to say on the Hexham, Bewcastle, and Ruthwell crosses: we mean those who are interested in Dr. Strzygowski's theories as to the origins of Christian art. It will be remembered that in the volume on this subject translated by Messrs. O. M. Dalton and H. J. Braunholtz and reviewed in this magazine in August, 1924, the erudite Austrian professor declared that in the presence of these three Northumbrian works he felt himself "in the presence of an art which differs from every other art in the world." E. B.

Gregorio Fernandez. By Beatrice I. Gilman. xiv + 179 pp. + 24 plates and frontispiece. New York (Hispanic Society of America).

Gregorio Fernandez was not one of the greatest of Spanish sculptors, but he left a number of works, all or practically all of a religious character, which have survived, and which the Hispanic Society of America thinks should be known to a wider public. Fernandez was, it appears, probably a Galician of humble parentage: he first worked in Madrid, where he married, but it is known that he was in Valladolid in 1605, when he was about thirty years of age, and there he stayed for the rest of his life. Miss Gilman, who writes as an enthusiast, tells us that little is known of his life and family, but describes at some length his chief works of which a couple of dozen are reproduced.

Manuel d'Art Musulman. Arts Plastiques et Industriels. By Gaston Migeon. Tome I. Second Edition. 440 pp., with 211 ills. Paris (A. Picard).

For the last twenty years M. Migeon's manual has been an indispensable guide to the student of Muhammadan art. Leaving architecture to be dealt with by his co-editor in a separate volume, he devoted himself to making a comprehensive survey of the whole of the rest of the field of artistic activity in the world of Islam. Painting, sculpture, metal-work, ivories, crystals, glass, pottery and carpets—each received separate treatment; and information otherwise only attainable by research in a hundred other publications—themselves often as difficult of access as the objects they describe—were here brought together in a single volume. How hard it often is to find such information elsewhere, only those who have engaged in the search can realize; and few can undertake the widespread journeys required for getting a sight of the few scattered wrecks of the treasures that once adorned the palaces of caliphs and sultans. Mediæval silks, often inscribed with the Muslim creed, have served for wrapping the bones of the saints in Christian churches, and have only become visible when reliquaries have been opened and the silks unwrapped. Carved ivories that once contained the jewels of Muhammadan princesses must be sought for in the sacristies of Spanish or Italian cathedrals. The student who wishes to see the only known example of cloisonné enamel of Muhammadan workmanship must visit the Museum Ferdinandeum in Innsbruck, and isolated examples of other forms of art have similarly to be looked for in unexpected places. No more helpful guide than M. Migeon's manual is available to the traveller in this trackless region. Since the first edition was published much has been discovered, and increased attention has been paid to this attractive field of artistic activity, with the result that M. Migeon's book has grown to nearly double its original size. Of the new edition, so far, only one volume has appeared, and room has only been found for the consideration of painting, carving (in marble and wood), stucco work, mosaic, ivories, and metal-work—with a new chapter devoted to the coins with human effigies or figures of animals. Another new feature is the list of the

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illustrations, which was lacking in the first edition.

A more careful revision of Oriental names would have removed such anomalies as Paz for Fazl (p. 93), Hadat for Ibadat (id.), Nouwa for Neva'i (p. 167), etc.

But it would be ungenerous to criticize in detail a work of such vast range (the like of which does not exist in the English language), covering as it does a period of over a thousand years, and embracing the whole Muhammadan world from the Atlantic to the borders of China. Regret may, however, be expressed that more use has not been made of the many valuable contributions to the study of Indian painting by Dr. Hermann Goetz; and in a book in which so many objects are clamouring for notice, why is any mention made of Rajput painting, seeing that it has nothing to do with Islam at all?

M. Migeon justly reproaches this country for the lack of catalogues of the collections of Muhammadan art in the English museums. It is a weak excuse to point to Mr. Stanley Lane-Poole's *Art of the Saracens in Egypt,* which is an amplified catalogue of the objects in the Victoria and Albert Museum, for it was published as long ago as 1886, and has long been out of print. No English library has published any such list of the pictures in its Oriental manuscripts as that in M. Blochet's *Inventaire et description des miniatures des manuscrits orientaux conservés à la Bibliothèque Nationale* (Paris, 1900). This reproach, however, is shortly to be removed, so far at least as the rich collection in the India Office Library is concerned.

Ars Asiatica. VIII. L'art javanais dans les Musées de Hollande et de Java. Par N. J. Krom, Professeur à l'Université de Leyde. 80 pp., with 60 plates. Paris et Bruxelles (G. Van Oest). 200 francs.

The attention of students of Oriental art has in recent years been directed towards the masterpieces of Javanese architecture and sculpture by several writers, notably by Professor Vogel in his lecture to the India Society, published by the Society in 1925 in the collected volume entitled " The Influences of Indian Art." To such students this new volume of Ars Asiatica will be very welcome, as revealing unrealized treasures of an art which cannot easily be studied in this country. Most of these have hitherto been unpublished, and the rest have only been accessible in the publications of the Archæological Survey of Netherlands-India. Of the 125 examples here selected, the majority are sculptures in stone; the rest, bronze statuettes, with some other objects in metal, etc. The period covered extends from the eighth to the fifteenth century, when the Muslim conquest brought the Hindu period and, with it, the art of figure sculpture to an end; but in Java, unlike most other Islamized countries, national feeling stood in the way of any violent expression of hostility toward the culture of earlier ages, and Java was thus delivered from the iconoclastic fury which so often elsewhere accompanied the triumph of Islam. Hindu-Javanese art has a distinctive character of its own, and its presentation of Buddhas and Boddhisattvas is dignified and impressive, as is well shown in the fine examples given in this volume.

The name of the editor is a guarantee for the reliability and excellence of his text. He is the first occupant of the newly-created chair for Javanese Archæology in the University of Leiden, and is well known for his admirable " Handbook of Hindu-Javanese Art " and his monumental work on Borobudur. His account of the development and decline of Javanese art, as given in the book under review, is attractively written and is free from pedantry. T. W. A.

Kunstgeschichte des Möbels. By Adolf Feulner. 654 pp. with 494 ills. Berlin (Propyläen-Verlag).

A comprehensive history, profusely illustrated, of European domestic furniture by the author of (in collaboration with Dr. Demmler) " Kunstwerke aus dem besetzten Nordfrankreich," the now well-known catalogue of the exhibition held behind the lines at Valenciennes in 1918.

Passing lightly over Greek and Roman days Dr. Feulner devotes some attention to early Gothic work (with good illustrations drawn from French sculpture), but the greater portion of the book deals with the Renaissance, Barock, and later styles in the four corners of Europe.

Though each country is dealt with separately and each wave of fashion is clearly brought out like the theme in a fugue, perhaps not enough is said either of Flanders or of Spain, though it is true that the latter had little influence outside the peninsula.

Cultivated opinion on the Continent has had no greater appreciation for early English furniture than we in England for early German, and it is disappointing to find that practically no mention is made of Jacobean work, particularly as in our eyes it so far surpasses contemporary art in Germany, where clumsiness and overloading of ornament were the rule—vices from which both Holbein and Franz Pergo were not free.

However, as Pope said, " 'Tis with our judgments as our watches, none go just alike yet each believes his own." An exhibition of English furniture on the lines of that devoted to pictures now in Vienna, would do much to lessen the apathy of appreciation referred to above. No good book on the subject has appeared since Elwood's "Möbel und Raumkunst in England." Dr. Feulner's description of French furniture could not be bettered, while the history of eighteenth-century art in Germany is traced with characteristic thoroughness, the influence again of France (sufficiently accounted for by Frederick the Great's Gallo-mania in so far as art was concerned) being well brought out. But to us, in England, perhaps the most interesting chapter is that on English eighteenth-century furniture. The author considers simplicity to have been the dominating principle of English work—suitability and practical convenience before luxury—and that this was due to the rise of the middle classes. Our influences abroad are outlined and prove to have been wider than is generally known. Not only was Germany effected (first through Hanover where, amongst other of our fashions, the English garden became popular) but also Holland, France (where even Georges Jacob came under the spell), Portugal, Naples, Venice, Denmark and North America. Trade with Naples and Venice, it is true, was on the decline, but

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Denmark imported largely from us throughout the century.

By 1800 British originality was dead, and English "Empire" is, says Dr. Feulner, but a provincial imitation of French designs. The connexion between the publications of Thomas Hope and George Smith with Percier-Fontaine may be taken as examples.

In conclusion the author echoes many of our feelings as regards modern furniture. It represents, he says, no particular stratum of society. It has little or no individuality. It is too rational, and though logical, unconvincing. The house of to-day is a mere receptacle, filled either with the refuse of a bygone age or with modern alleged "objets d'Art"—the result in both cases in no way portraying the character or social standing of the owner. He concludes, however: "Der Stil einer Zeit wird aber nicht aus artistischen Programmen geboren, er ist das Resultat einer veränderten Weltanschauung." B. B.

The Cambridge Ancient History. Edited by J. B. Bury, M.A., F.B.A., S. A. Cook, Litt.D., F. E. Adcock, M.A. Volume of Plates I, prepared by C. T. Seltman, M.A. 395 pp., with 200 pl. (Cambridge University Press.) 25s.

This volume is primarily intended to be supplementary to the first four volumes of *The Cambridge Ancient History,* as providing that evidence for the history described in those volumes which can only be given by pictorial representation. Beginning with the art of primitive man, it traces the art of Egypt from pre-historic times up to Dynasty XXVI in the sixth century B.C. The art of Babylon and Assyria, of the Hittites and the Scythians, of Crete, Persia, and Etruria, and finally of Greece, so far as each comes within the same chronological limit, is illustrated by carefully chosen examples, in some cases of objects that have never before been reproduced. Such a comprehensive survey of the artistic movements which culminated in the art of Greece has not previously been available in so convenient and so cheap a form, for information about many of the objects here figured could only hitherto be found in the transactions of learned bodies, accessible only to specialists. Apart from the historic interest of such a rich collection, every student of art will find abundant material for study; the illustrations of the early history of pattern are especially ample. The second volume will be devoted particularly to the art of Greece in the fifth and fourth centuries B.C. T. W. A.

Religion and Art in Ashanti. By Captain R. S. Rattray, M.B.E. xviii + 414 pp. + 75 pl. Oxford (Clarendon Press). 30s.

Captain Rattray is a scientist of distinction and this is the third volume he has published on the anthropology of Ashanti; it is particularly well illustrated for, what between the plates and figures in the text, there are close upon three hundred illustrations, some of those in the chapters on textiles being coloured. The greater part of the volume is, of course, beyond our scope, but in addition to the chapters on textiles there are others which are of distinct interest from the point of view of art; one on wood carving of a primitive character, another on pottery, and a third on metal casting by the *cire perdue* process. Regarding the last of these the author says that he "can only hazard a vague guess as to the country whence the teachers of the *cire perdue* art came, but probably they hailed from the inland kingdoms. The decorative designs in metal work and also in weaving and architecture point to this . . . the prepondering influence appears to be Muhammadan, Moorish, or from Benin, modified later by the importation of the workmanship of Europe by the sea route." Four chapters at the end are by other writers and one of the four is a learned dissertation by Mr. Vernon Blake on "The Æsthetic of Ashanti." This must be read in its entirety, it cannot be analysed within the limits of a review. E. B.

History of the Merton Abbey Tapestry Works. By H. C. Marillier. 37 pp. + 29 pl. (6 in colour). (Constable.) 7s. 6d.

William Morris belonged to his age, like most people, and it is in relation to his age that he is to be judged. It can be no exaggeration to say that the movement in which he took so intimate a part gave England a European prestige in artistic matters which it has not since held. There really seems to be something the matter when examples of his best work are sold under the hammer for a fraction of the sum they cost to make. It may very well be that his work has no close resemblance to something else which fashion has set its momentary seal upon, and fashion, of course, is pitiless, even if it helps to keep the world in health and spirits. Nevertheless, Morris's work is the work of a good craftsman and a true artist. The tapestries of the Quest of the Grail would have found a fitting place in the national collections, though everything cannot be swept into that net. It is not altogether without significance that some of the most sparkling literature satirizing the great Victorians has in itself a liberal infusion of Victorian romanticism; that is the nearest we can get to a criticism of the present by the past.

Morris set up his tapestry-weaving only fifteen years before he died. As Mr. Marillier says, it is a craft at once the simplest and the most difficult. It is easy to do, but not easy to do well. The apprenticeship is long, a natural aptitude is essential and the work is slow and costly. With a brief interruption during the war the looms have been hitherto kept going. It is a fairly long stride from Morris's first panel "The Cabbage and Vine" to the "St. George" series for Lower Chapel at Eton, now nearly finished. Let us hope that this volume will help to bring fresh work to a factory linked with so great a name and doing its best to be worthy of it. A. F. K.

Corpus Vasorum Antiquorum; Great Britain, Fascicule 5; Oxford, Ashmolean Museum, Fascicule 1. By J. D. Beazley. Published with the aid of a grant from the British Academy. xi + 52 pp. + 50 pl. (Oxford University Press.) 18s.

Professor Beazley has set so high a standard for the Corpus Vasorum that he is in danger of scaring other contributors.

It is comparatively easy to publish a large number of vases on each plate and to write brief descriptions: this was the original plan when the Corpus was proposed in 1919. Since then the work has gradually become more exigent. An admirable model for collections where the Corpus supplements a more complete already existing catalogue, is given by the

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two volumes issued by the British Museum. For those collections which intend the Corpus to take the place of a catalogue, the Oxford volume is a splendid, if inimitable example.

There is, however, one point in which would-be contributors should not copy Professor Beazley. He has given a very full description of each vase, even mentioning points which are obvious from the illustration, such as the position of a body or turn of a head. No other writer could do this without being wearisome. Professor Beazley has the gift of making the detail contribute to the story he finds on the vase: the head is turned because the figure is looking for its companion, the servant leans against a pillar because he is tired: therefore the descriptions become not only readable but fascinating. My favourites are Herakles Kallinikos, "modest though bearded" and the ladies in the pyxis "Passionate and Polite Love."

Besides being good reading, the text adds to our knowledge of vase painting by reason of the comparisons and attributions published in connexion with the vases, and the accurate dating.

Only red-figure and black-glaze vases are included in this fascicule. Great care has been spent over the photography and the arrangement of the plates: each plate, with few exceptions, is a work of art. It is one of the drawbacks of a condensed publication that the reader has sometimes to assemble his mental picture of a vase from scattered illustrations: this he soon learns to do. Nor can the treatment of the vases be as impartial as one could wish; some must have a larger scale, more space; here, however, the hydriæ are distinctly less well displayed than the other shapes. A background would have given coherence to the groups of small black-glaze vases, but this is not always easy to arrange. These matters are, however, insignificant. The Oxford Corpus is a beautiful presentment of a remarkably choice collection, and we look forward with interest to future volumes. W. L.

La Médaille et les Médailleurs. Par Jean Babelon. 235 pp., with 32 collotype plates. Paris (Payot). Frs. 60.

Since the publication of Heinrich Bolzenthal's "Skizzen zur Geschichte der modernen Medaillen-Arbeit (1429-1840)" in 1840, there has been no comprehensive general sketch of the history of the modern medal in all countries. It was therefore a good idea of M. Babelon to attempt something of the kind. His book has the advantage of finely executed illustrations; they are photographed direct from the medals. This reproduces the metallic texture of the original; but when the specimen chosen is not particularly good, as in the case of Pisanello's Palæologus and Iñigo d'Avalos, and not a few others in this book, one begins to wish for plaster-casts of better specimens not in the collection directly accessible to the author. The best collotype is unsatisfactory when the subject is a poor specimen. Apart from this, M. Babelon has produced a very readable account of the subject. The chapters on the Italian school show signs of being written in haste, and are not very well arranged. In the rest of the book, he is naturally most at home with the French medal, on which what he says may be taken as authoritative. It must be confessed that those who look for æsthetic satisfaction may as well ignore the medal after about the middle of the seventeenth century. After that time, as an art it is dead; as a craft, it attains a high degree of technical finish, which does not avail to dissipate the depression caused by the study of a long series of struck medals such as the Napoleonic. Historically, of course, they can be extremely interesting, but the less said about their art the better. G. F. H.

Works of Art belonging to the Livery Companies of the City of London. 83 pp. + 80 pl. (Victoria and Albert Museum.) Post free. 11s.

All those who were privileged to study the exhibition last year of the plate and furniture of fifty-eight Livery Companies of the City of London, at the Victoria and Albert Museum, were amazed at the wealth of treasures displayed. The responsible authorities deserve praise upon the undoubted success of the exhibition. Although all the treasures in plate of some companies were not on view, yet there was sufficient to indicate their riches, and of these, forty-seven examples are illustrated in this excellent little catalogue. Lovers of old furniture were interested in the many notable Masters' chairs of the seventeenth and eighteenth centuries, including that carved in 1754 by Edward Newman, Master of the Joiners Company, likewise in the tables and clocks. Highly interesting, too, were the palls of Florentine velvet brocade of the late fifteenth century, with English embroidered borders of slightly later date. Some visitors were puzzled by the discrepancies between the hall-marks on certain pieces and the dates of the gifts inscribed. For example, a salt of the Clothworkers Company is marked 1684 but was given in 1641. A note of explanation that the original gifts were melted and the silver re-made into other forms, with the original inscriptions re-engraved, might well have been added to the catalogue. E. A. J.

L'Urna d'argent de Sant Ermengol bisbe d'Urgell. By Pere Pujal i Tubau. 29 pp. + 3 pl.

Paquineres i Muntaner. By A. Rubió i Lluch. 30 pp. (Memòries, Vols. I and II.) Barcelona (Institut d'Estudis Catalans).

These are the first two parts of the first volume of a new series of "Memòries," published by the Barcelona Institute of Catalan Studies; they are well printed and well produced, and from this point of view the series promises to do credit to the Institute, and to the section of history and archæology which is actually responsible. The second of these publications deals with an interesting thirteenth-century episode in Catalan history, which, however, is beyond our province. Its predecessor deals with the eighteenth-century silver shrine of St. Ermengol which, though it may be, as the author describes it, one of the most interesting examples of modern Spanish smith's work, seems an unfortunate choice for the opening number of such a series, when one thinks of the wealth of material of an earlier date and a more interesting character to be found in Catalonia. E. B.

Art Books for Christmas Gifts.—About this time of the year numerous illustrated and other books reach us for review. In our next number we shall publish a special list of these, selected with the idea of offering our readers suggestions for Christmas presents likely to interest those, old and young alike, who care for art.

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for Connoisseurs

Illustrated & Published Monthly

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Portrait of a Venetian Senator, here identified as by Gentile Bellini. Panel, 40 by 26.5 cm. (Private Collection, America)

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EDITORIAL: *The Abbey as a Work of Art*

THE controversy generated by the proposal to alter Westminster Abbey has revealed the curious fact that the most distinguished Gothic structure in London is commonly regarded, not as a work of art at all but as a cemetery. It has therefore seemed quite natural both to the public and to a portion of the Press to add a new aisle to the fabric in order that those persons now alive who when deceased may be deemed worthy of inclusion among " our illustrious dead " should have enough room for their graves. One would have thought it at least probable that those who go to the Abbey would have felt that the most illustrious of all the illustrious dead associated with it are the artists who built it. The Abbey is so ancient and so sacred and the idea of turning it into a mausoleum is so recent that it is very odd that it should occur to responsible people to sacrifice the former to the latter.

Perhaps it is not generally known that up to the nineteenth century practically anyone whose relatives cared could be buried in the Abbey. Our Valhalla is little more than fifty years old. In other words, the Abbey has gradually taken on that aspect just because of its antiquity. Given time and a sufficiently popular metropolitan cemetery there will, one supposes, inevitably be accumulated a certain proportion of the distinguished dead. It is only after that process is completed that the Valhalla concept occurs to the living. There clearly is in this something inspiring or at any rate soothing to the imagination, but it is hard to believe that the same sort of imagination can thus be fired or soothed by the erection of a new Valhalla deliberately constructed to enhance the value of those yet alive whom various individuals and societies consider worthy of such a substitute for genuine immortality.

But to resume our theme. It is very difficult indeed to explain why a work of architecture is assumed in this country to lack the unity inherent in any other work of art. No English body would ever have thought of recommending the addition of an act to Shakespeare's " Hamlet " or a line to Keats's " Endymion " or a movement to Beethoven's Choral Symphony. Yet a Gothic cathedral is just as much a unity as these (in spite in this case of some regrettable tinkering), and we cannot with impunity add to or delete from it. Perhaps the confusion of mind represented by this attitude to a Gothic building may be traced to a wrong notion about the nature of architectural art. It is thought, apparently, that the art of architecture is analogous to the craft of building, and, as a consequence of this, it is even believed that the best modern architects are those who build on the models of past styles. It is quite easy to convince English people that a copy, however skilful, of a picture by Rembrandt or a sculpture by Michelangelo does not imply the faculty of artistic creativeness, and that the craftsman who makes such a thing is different not in degree only but in kind from these great artists. But the dictum " Nothing is so unlike an original as a copy " seems immediately forgotten as soon as architecture is considered.

In the Westminster Abbey discussion it has been widely argued that since " we have as good architects to-day as those of any other period," it follows that the new aisle would be at least as good as the old ones, the truth being, of course, that no genuine architect would touch the job of imitating a bit of the Abbey fabric. He would hand that over to his journeymen, not just because he would disapprove of breaking up the original architects' plan, but because the work would not be in his line. The task would bore him and distract him from his own profession as an artist, just as copying part of someone else's picture, except when performed as part of a painter's technical education, would bore and distract a creative painter.

Happily, however, we may anticipate with some confidence the defeat of the great Abbey scheme. On quite other grounds than those we have indicated above, the public will hardly consent to have the building meddled with. The sentiments aroused by so large and prominent a " genuine antique " will surely prevail.

Such emotions will, for example, be far deeper than those engendered in the breasts of the Norwich Corporation, who have consented to the proposal of Sir Edward Lutyens (of all men) that he should erect a war memorial, whose gilded spirals are now visible above the temporary barricade, right in front of the lovely Guildhall overlooking the picturesque space of the ancient market place of Norwich. The deep sympathy everyone felt and still feels for the relatives of those who were killed in the war effectively prevented criticism of the policy of covering the land over with bad monuments, but surely in these days, when England is being cut up by great new roads, and dotted everywhere with ugly little dwelling-houses and garages, the time is ripe for a frank expression of opinion regarding the growing habit of meddling with ancient monuments in the interests of new ones.

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A VENETIAN SENATOR BY GENTILE BELLINI

BY GEORG GRONAU

CONSIDERING the great age which Gentile Bellini attained relatively little of his life work has been preserved for us. Very few collections can claim to possess any of his pictures. The Accademia in Venice takes precedence with its collection of large historical compositions, those wonderful portrayals of fifteenth-century Venice and its people. The second place belongs to the National Gallery, which possesses three (possibly even more) authentic pictures. The *Madonna* in the Mond collection is valuable as the only large religious picture of the master which has come down to us. This work is hieratic and strangely stern when we compare it with his brother's pictures, so happily transfused by a warm humanity. The *Adoration of the Kings* in the Layard collection is imbued with a quiet solemn dignity, and must be reckoned as making one of the profoundest impressions in Venetian painting of this epoch. Lastly there is the *Portrait of the Sultan Soliman*, which, quite apart from its æsthetic significance, demands notice by virtue of its historical interest.

The fact that Gentile Bellini was selected by the Venetian Signoria to be sent to the Court at Constantinople is eloquent of the esteem in which he was held as a portrait painter; by virtue of this esteem he was the official painter of his native town, and it was his duty to paint the portrait of each succeeding Doge for the series of portraits in the palace. It is astonishing, considering the fact of his accepted position in this sphere, that the number of Bellini's portraits extant is so small. Apart from the Sultan's portrait, the only other one generally accepted as authentic is the picture of *Catarina Cornaro* in Budapest, and this on the ground that he portrayed the same woman in one of his large compositions in Venice. On the other hand the portraits (in profile) of the Doges in the Correr Museum in Venice have often been attributed to other masters; they are, moreover, in no way representative of Bellini's highest achievement as a portrait painter. The portrait of the *Doge Andrea Vendramin* is the first one to reveal the master's capacity in this direction. This work, once cited by Waagen, remained in obscurity for a long time until Captain Langton Douglas rediscovered it in an English private collection. It is said now to be incorporated in a famous American private collection (cf. " Apollo," Vol. v, March, 1927). Here we find an exceptional power of linear draughtsmanship combined with a fine feeling for pictorial values exercised in order to portray for posterity the features of a strong personality. This portrait gives us the clue as to why Gentile was chosen as official painter to the State. If we can consider the above work—even though it was not painted for the Doge's palace, but was most probably intended for the family—as truly representative of his official portrait painting, we shall be justified in adding to the small number of original portraits a hitherto quite unknown work [FRONTISPIECE] which, though lacking something of the splendour of the others, nevertheless exhibits Bellini as the great portraitist he must have been considered in his own day.

The work in question possesses two determining factors: the eyes projected away from the observer into the far distance, and the tightly closed, thin-lipped mouth. These two traits combined suggest the type of cool and keen observer of men and things, a man of energy and reserve. We are reminded of the clever diplomats which this unique town produced, and who have handed down to us in their despatches to the Senate characteristic descriptions such as no other nation possesses; men who were able to portray in few words both the character and appearance of important personalities and the social and political factors presented to them in strange lands. The original of our portrait must have belonged to this class; his name we may never learn, but his costume proves him to have belonged to the governing caste.

How well the artist has understood how to accentuate the weight and dignity in a face not altogether pleasing in feature, to give the lines of the head a profound expressiveness, and to infuse the whole with a pictorial content truly monumental. The silhouette has been worked out with a full consciousness of the effect created by the mighty forehead, by the circumscribed form of temple and cheek bone, and lastly by the energy of the chin; conscious too is the clash of lines in the right angle of the chin. This undulating flow of line is contrasted on the opposite side with the unbroken line of the neck which, starting from the ear, lends the head its air of proud carriage. Almost the most remarkable feature in this wonderful portrait is the ear, which once noticed demands comment. To be able to give individual and original form to an ear is obviously a technical problem of considerable difficulty, for to be detailed, and yet keep breadth of expression, betrays in the case of an almost front view with

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A—Dr. Adams, Master of Pembroke College, Oxford. Wax portrait, made in 1784, by Isaac Gosset the Elder. (Sir Francis Adams Hyett, Painswick)

B—Dr. Johnson, by James Roberts. Pencil drawing made in 1784. (Sir Francis Adams Hyett, Painswick)

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its consequent foreshortening a complete mastery of form. This one detail—the ear—suffices for the realization that we have before us an exceptional work of art.

The details exhibit such perfection that it is with difficulty that we turn from them in order to allow the work as a whole to make its impression. To discuss the colour—so difficult a matter to put in words—is barely necessary, as the coloured reproduction is thoroughly adequate, and relieves me of the task. Sufficient to note the subtle differentiation of the two reds. A factor to be dwelt upon, however—as up to now only the linear significance has been mentioned—is the high level of sheer paint qualities, the manner in which the artist holds the form together by means of large planes, so that light and shade are evenly balanced in the picture. Avoiding strong contrasts, he has known how to give plastic significance to the structure of the head by the employment of half-tones and delicate transitions.

The first demand made upon the portrait painter will always have to be that of the likeness despite the fact that certain theorists of our day wrongly treat it as a negligible quantity. How far the artist has fulfilled this demand is not in our power to decide, but we are convinced that an absolutely faithful picture of this Venetian senator confronts us here. It appears as though the painter had eliminated his own temperament and had become during the painting nothing but eye and hand, so complete is the objectivity of his presentation; studying each feature coldly and abstractedly so that he might record with unerring hand neither more nor less than that which he saw.

Portrait painters of this type, even among the greatest, are rare, and their achievement forms a class of its own. Holbein possessed this capacity for abstraction in fullest measure, and this determines the permanent significance of his portraits.

Gentile Bellini was almost the only Venetian daring to paint such portraits, though his brother, in many respects greater, strove for a similar abstraction (witness the *Doge Loredano*), but he usually allowed a strong element of his own nature to enter into his portraits. However, what is lost on the roundabouts is gained on the swings, for his work is enriched by a human warmth and fullness. On the other hand a work such as this of Gentile proves him, different though he was, to be in his best works the coeval of his brother.

Let another fact be observed. A portrait of this kind would not have been painted, it is even unthinkable, prior to the appearance of Antonello da Messina in the city of the lagoons. It even seems to me as though portraiture had not become acceptable till after his advent. One cannot, of course, deny that portraits were here and there painted before this time, but these were exceptions. What has happened to them all if they had existed in any number? Who knows of any Venetian portraits prior to 1475? As in the case of the recently published *Portrait of Fugger* by Giovanni Bellini of the year 1474, so in that of the probably contemporary work of Gentile the Antonellesque influence is unmistakable (this despite the contrary contention maintained by Dr. von Hadeln in this journal). It was not at all necessary for the Messinese to have turned up in Venice, though his personal appearance will have accelerated the procedure. Certain it is that portraits from his hand, as also isolated northern works from Flanders, were known in Venice. But it was the admiration for this art so true to life, in a city already accustomed to objective thinking, that intensified the interest in it and set the local painters a new problem.

Thoroughly Antonellesque as this portrait is in its linear clarity and formal breadth, nevertheless a Venetian rather than a northern influence predominates. Gentile, as also Giovanni Bellini, both avoid the somewhat rigid glance of the portrayed figure at the beholder. So one great painter infects another, awaking the highest powers in him, but still in such a way as not to force the latter to go counter for an instant to his own personality.

A NEW PORTRAIT OF DR. JOHNSON BY AUGUSTINE BIRRELL

A PORTRAIT sketch of Dr. Johnson, made by James Roberts in the year 1784 at Oxford, whilst the doctor was paying what proved to be his last visit to his University, and was staying with his old friend, Dr. Adams, the Master of Pembroke, is, by the kind permission of Sir Francis Hyett, of Painswick House, Gloucester, here reproduced [PLATE B] for the benefit of the readers of THE BURLINGTON MAGAZINE.

Behind the portrait, which is at Painswick House, is the following inscription:—

> Dr. Johnson, when at the age of 75, was visiting at the house of his friend, Dr. Adams, in Oxford, when an artist, who had just brought home a portrait of the latter, offered to present Miss Adams with a sketch of anything she might prefer. She immediately asked for a likeness of Dr. Johnson, who agreed to sit, " but," cried he,

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" you, Slim " (meaning Miss A.) "must stand before me to make me look pleasant, for I am but a sour-looking old man."

This sketch was then made and carefully preserved by Miss Adams, afterwards Mrs. Hyett, and the above was often told by Mrs. A. J. Hyett to her maid, Ann Hughes, from whose mouth it has been taken down:

October 22, 1852.

This is in the hand-writing of my mother, Anne Jane Hyett.—F. A. H.

We also reproduce a wax medallion of Dr. Adams by Isaac Gosset the Elder (1713-1793), also at Painswick House [PLATE A]. Behind this medallion there is the following note:

William Adams. Bapt. 1706; d. 1784*; Master of Pembroke Coll., Oxford. Archdeacon of Llandaff, Jan. 12, 1742. Sarah, d. . Hunts. Sarah, m. 1788 Benjamin Hyett, of Painswick.

B. Hyett, s.p., with no relations, left Painswick House to his wife's nearest nephew, Wm. H. Adams (his first cousin once removed), who assumed the name of Hyett.

The last note is not very clear, but it is clear enough for identification purposes.

Even the most careful reader of Boswell's " Life " will not complain if told to refer to Dr. Hill's edition, Vol. IV, p. 376, where Dr. Adams's account of this last visit to Oxford and to him is given, or to the note at the foot of the same page:

On December 23, 1784, we are all under the sincerest grief for the loss of poor Dr. Johnson. He spent three or four days with my father at Oxford, and promised to come again, as he was, he said, nowhere so happy,

or, lastly, to p. 292 in the same volume:

She (Miss Adams) happened to tell him that the little coffee-pot in which he made his coffee was the only thing she could call her own. He turned to her with complacent gallantry, " Don't say so, my dear. I hope you don't reckon my heart as nothing."

So far as I remember, Dr. Johnson's nickname, " Slim," for this delightful lady does not appear anywhere else save in the inscription above quoted. It must now be added to a long list of nicknames. The almost excessive amiability of Mr. Roberts's sketch may safely be attributed to the joint effect of Oxford and " Slim " upon the affectionate sitter.

On " Slim's " marriage in 1788 with Benjamin Hyett she carried away with her to her new home the " little coffee-pot " and also the portrait. How pleasant it is to think that Johnson's last visit to Oxford is not only so pleasantly recorded in Boswell, but is commemorated by the portrait here reproduced!

Johnson's devotion to the university that did nothing for him contrasts agreeably with the harsh tones of those two equally famous Oxonians, Gibbon and Bishop Butler, whenever they speak of their *Alma Mater*. But we outsiders can only rejoice that Oxford did nothing for Johnson but cast him adrift without a degree to become, not a mere University Don, but the Universal Don of London and the British Empire.

* The correct date is 1789; 1784 was the date of Dr. Johnson's death.

BONINGTON AND FRENCH ART

BY ROGER FRY

THE portrait reproduced on PLATE I is of peculiar interest and poses a number of questions in the history of the art of the nineteenth century which are not easy to answer. The style of the dress gives us a date of some year in the 1820's and there are peculiarities both in the colour and handling of the paint which will convince those who know his work that it is by Richard Parkes Bonington. But though we do not doubt his authorship it remains something of a surprise; we do not know him elsewhere in this mood. So straightforward an approach to the subject, so sober a treatment of silhouette, so frank a statement of the tones, give an air of gravity to the design, and a certain natural simplicity to the expression, that we do not associate with Bonington's art. There is nothing in this, however, to raise a doubt of the attribution. When we remember that Bonington died at the age of twenty-six, that all his considerable *œuvre* was crowded into a short ten years in which already he had developed rapidly, there is no difficulty in supposing that this, which was probably executed towards the end of his life, was due to a new development of his genius which never had time to declare itself fully and give further evidence of the direction he would have taken. A letter of Sir Thomas Lawrence's written just after Bonington's death tends to support such a view. He says:

If I may judge from the later direction of his studies, and from remembrance of a morning's conversation, his mind seemed expanding in every way, and ripening into full maturity of taste and elevated judgment, with that generous ambition which makes confinement to lesser departments in the arts painfully irksome and annoying.*

* Quoted by Hugh Stokes, " Girtin and Bonington " (Allan and Co.).

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A—Faust and Mephistopheles, by Eugène Delacroix. Canvas, 44.5 by 36.8 cm. (Wallace Collection)

B—Francis I and Marguerite of Navarre, by R. P. Bonington. Canvas, 45.7 by 33.6 cm. (Wallace Collection)

Plate II. Bonington and French Art

The years from 1820 to 1830 were years of intense spiritual ferment. Changes were taking place in men's imaginative life with such rapidity that it is hard to follow exactly the course of events or to say precisely whence certain influences came or to whom to attribute their origin.

Let us put down some of the outstanding features of the situation in which a young man such as Bonington would have found himself in these years. There were the Waverley novels which had fired the imagination of all the young and Byron's poems filling their minds with new and exciting visions. There was Lawrence giving to the traditional art of the eighteenth century a new glitter of effect, a new incisiveness of accent. There was a vigorous school of landscape painting on rather austere and classical lines which had already begun to relax into more striking and *ad captandum* methods.

Turner was beginning to throw the weight of his genius into this movement. On the other hand there was Constable developing his own intensely original conception which was destined never to be fully understood by his own countrymen and only to bear full fruit in France fifty years later. In France, where Bonington lived for the most part, there was still the predominant pseudo-classic art of David but it was already breaking up under the stress of the new ideas which Chateaubriand, Byron and the young Victor Hugo were unfolding. There were Gericault and Delacroix already finding pictorial expression for these new attitudes to life. And, to return to England, there was Kean and the Shakespearean stage occupying a position of prestige in the intellectual and imaginative life of the day which it is hard for us to imagine now. And this stage influenced French art almost as much as English. Delacroix came over to England and became an enthusiastic devotee of the Shakespearean drama and later on an English company roused a furore of enthusiasm in Paris. Bonington, too, had been fired from his early youth in Nottingham by a passion for the stage. His earliest ambition was to be an actor, and the visions of the stage leave their mark on his designs as clearly as they do on Delacroix's.

When Bonington first went to Paris he met Delacroix at the Louvre and the two men formed a close friendship which lasted for the short remainder of the former's life. Delacroix was by some years the older. He had had the opportunity to acquire a far wider culture than Bonington who had lived in a provincial English town almost until his arrival in Paris. Delacroix must therefore have been the leader in all those general questions which the romantic youth of the day had raised. He must, one supposes, have been more deeply read in all that new historical knowledge of the Middle Ages and the early Renaissance which attracted alike the writers, the painters and the actors of the day. On the other hand, Bonington was immensely the more gifted as a painter in the strictly limited sense of the word. His gift indeed was prodigious. No English artist ever started his career with such an equipment as regards sheer manual dexterity and the instinct for discovering how to interpret his images in conformity with his technique. Since Rubens, indeed, one may doubt if any such sheer specific gift had been seen. No wonder that Delacroix, in a letter to his friend Soulier, said " Bonington has been for some time in my studio. I regret you are not with us. There is much to learn from the society of that rascal."

It is, of course, impossible to say exactly what the relations of the two artists were in the matter of influence. Each spurred the other on. Both had the same passion for the new conception of historical painting; both studied the books on mediæval archæology which were beginning to come out; they went together, in England, to make drawings of the armour in the great collection of Sir Samuel Meyrick; both were students of the history of costume.

The two pictures in the Wallace collection reproduced on PLATE II give a striking proof of this close co-operation. The differences are, however, no less instructive than the general similarity of the two conceptions. Bonington has invented an admirably harmonized group in which the movements of the figures follow in a delightfully easy and continuous sequence and compose perfectly in the space—they also express the motive of the scene clearly, though it is conceived in a rather theatrical convention. Beside this Delacroix's design looks like the laboriously hammered-out conception of an amateur. He just manages to illustrate the story in a way, but that is all. No felicitous inventions of pose, no discovery of any rhythmic scheme brings the figures together. Both artists studied Rubens passionately, but whilst Bonington seems instinctively to have divined the principle of his design, Delacroix's halting rhythmic sense trips him up even when he is actually copying the master. The want of correct proportions in the Faust, the clumsy movement of the figure and the ungainly silhouette of the robe are failings of which Bonington was never guilty. Another point of difference is the immensely superior feeling shown by Bonington for chiaroscuro. In this he shows how well he has understood Rubens, for he designs in broad passages of lighted and shaded masses, and his feeling for modelling by reflected light in a penumbra is masterly. Almost all his historical designs show this rare power of co-ordinating his parts by means of a broadly felt system of chiaroscuro.

Against all these qualities which incline the

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balance so much in favour of Bonington one must put a difference in the quality of the painting which corresponds to an important difference in outlook. Both artists were, as I have said, essentially theatrical in their imaginative habits. Delacroix will underline his effects as crudely as anyone—as witness here the exaggerated gestures of the Faust—but whatever his conscious purpose, he had an instinctive good taste, a seriousness in the quality of his mind which the Englishman lacked. This is no unfamiliar contrast between the arts of the two countries, for the perpetual bane of art in England is the admiration felt by even the enlightened public for the more trivial and frivolous charms of painting, for a brilliant and careless handwriting and a facile decorative display. And these qualities Bonington possessed to excess. Already Lawrence had turned the English tradition forcibly in this direction, and one cannot doubt that his example accounts for much in Bonington. And Bonington adds to it the new note which became characteristic of British painting in the first half of the nineteenth century. That new note can be best expressed by the word "flashiness." That flashy effect is given by sudden, thin, dark accents inscribed with daring precision and dexterity and also by a dazzling glitter of slippery highlights. This quality is perhaps one of the many effects of the fascination which the theatre exercised on the romantic artist of the day. But we must note how well on the whole Delacroix resists it and how unreservedly Bonington yields. And if that flashy theatrical quality is evident even in his figure pieces it asserts itself even more painfully in his landscapes, where a technical science of the highest kind and unheard-of ease and elegance of touch are bent to the expression of a vision which is hardly finer than that of the scene painter.

Bonington then stands as the ancestral figure of a portentous tradition. His immediate offspring were Egg and Leslie destined to hand on the tradition to an ever degenerating line. Constable was right when he said that in thirty years' time there would be no painting in England. It was the great disaster to English art of the nineteenth century that Turner and Bonington set the tune, whilst Constable's example fell unheeded.

And now the significance of the portrait of a young man which is the subject of this essay becomes apparent. It makes the question of what would have happened if Bonington had lived, curiously intriguing. For in this portrait we do undoubtedly find suggested the possibility of a far more serious imaginative approach than that which the rest of Bonington's *œuvre* reveals. Daring, original, striking no doubt it is, but its sharpness of effect is not along the lines of theatrical emphasis. There is no pose here. There is no preconceived idea impressed on the appearance. The facts of the situation are accepted, they are not fitted into a recognized poetic or dramatic scheme by a preliminary effort. But, working on those facts, Bonington's imagination has created a new and coherent conception.

The general approach, then, is new and of extreme interest. It goes beyond anything Delacroix ever attempted, it fortells Courbet or even Manet in its "realism," to use a quite incorrect, but convenient label. And the treatment shows the same influence. Something of Bonington's "flashiness" of course survives, there are oppositions of a rather vulgar yellow and cold violet in the sky, the quality of the lavender-grey waistcoat is a little slick and wanting in weight but the face is modelled with an astounding delicacy and reserve, and its relief upon the lighter sky is exquisitely subtle.

All this supports what I suggested at the first, the possibility of a change in Bonington's outlook which might have had the most important results for art, when we reflect upon the almost unparalleled perfection of his painter's organization.

Decidedly England had no luck at the beginning of the last century. Imagine what our spiritual life might have been had Byron, Shelley, Keats, Girtin and Bonington lived to a ripe maturity. Then perhaps that promise which must have seemed so glorious to the men of the 1820's would not have faded into the mouldering decay of the mid-century, and we might then have missed the painfully galvanized resurrection of pre-Raphaelitism.

RECENT ACQUISITIONS AT THE VICTORIA AND ALBERT MUSEUM

I—PLATE. By E. ALFRED JONES

THE Victoria and Albert Museum has been enriched within the past year or two with several notable examples of old English plate, though none of these are of the same importance as the famous "Studley" bowl or the Carysfort ecclesiastical vessels.

First in date is the "Vyvyan" salt of 1592-3—twenty-three years later than the well-known salt of the same square shape belonging to the Vintners Company—acquired with the aid of the Goldsmiths' Company, the National Art-Collections Fund, and Mr. Edmund A. Phillips

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A—" Steeple " cup, 1625-6. Height 43.6 cm.

B—The " Vyvyan " salt, 1592-3. Height 40.6 cm.

C—" Steeple " cup, 1599-1600, the cover of slightly later date. Height 37.5 cm.

Plate I. Recent Acquisitions at the Victoria and Albert Museum

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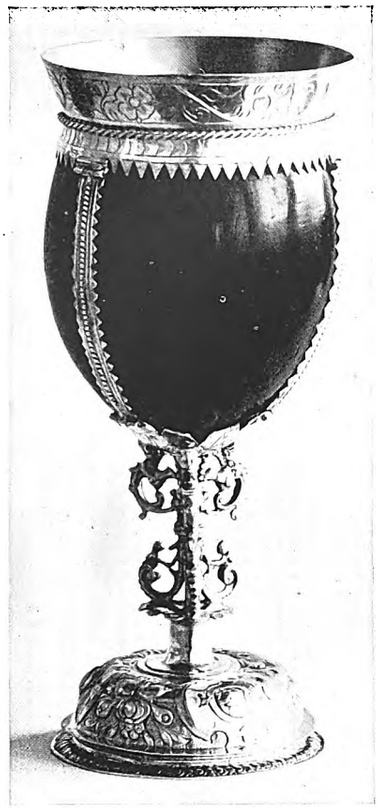

A—Coconut cup, *c.* 1580. Height 21.6 cm.

B—The "Sterne" caudle cup and cover, 1673-4.

C—Cup and cover, 1590-1. Height 19 cm.

D—Cup and cover, by John Eckfourd, 1722-3. Height 26 cm.

Plate II. Recent Acquisitions at the Victoria and Albert Museum

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[PLATE I, B]. The shape itself and the conventional decoration of lions' masks, clusters of fruit, repoussé and chased, and the four lion feet call for no comment; the features which give the salt its importance in the history of English plate are the four panels of *verre eglomisé*, bearing designs and motives adapted from Geoffrey Whitney's *Choice of Emblemes*, published in 1586, and in the circular medallions, also of *verre eglomisé*, showing heads of heroes of antiquity, in the cover, which is surmounted by a figure of Justice.

Happily the collection is now spared the long-standing reproach of not having a single specimen of a most characteristic English cup, particularly popular in the reign of James I, namely, the "steeple" cup first seen within five years of the death of Queen Elizabeth. Of the considerable number made, about half bear the London date-letter between 1604 and 1615. Three of these cups are in the Museum. The first is dated 1625-6, and is a favourite pattern in the acanthus leaves and fruit, repoussé and chased, of a goldsmith who used as his stamp the monogram F T, believed to be Fred Terry, the maker of many of these "steeple" cups. According to the inscription, this historic cup was the gift of Captain Richard Chester, commander of the *Prudence Leigh* against the Spanish Armada, to the Corporation of Trinity House. The worthy donor died in 1652, and is commemorated by a brass of himself and his family in his burial place, Leigh Church in Essex. It was bought with the help of eight City Companies [PLATE I, A]. The second cup [PLATE I, C], two years later in date, differs in the "steeple," which is solid and not pierced, and is crowned by a standing human figure. It is different from all other cups of this pattern in that the bowl and foot are decorated with dolphins swimming in the sea, probably intended by the maker as an appropriate design for a gift to Richard Godfrey, member of Parliament, from his constituents in the town of Romney, one of the Cinque ports. To the Ven. D. Tait, Archdeacon of Rochester, the nation is indebted for this precious gift. Although the third is described as a "steeple" cup, the cover is not the original, as may be noticed from the different method of decoration. The cup itself is of the date 1599-1600, and is chased in the flat with formal sprays of flowers and foliage and straps, while the floral decoration of similar design on the cover is slightly repoussé. Miss E. G. Tanner was the donor.

These three cups bear no resemblance to the fourth specimen [PLATE II, C], which is conspicuous for the absence of ornament. In form it has a superficial resemblance to the three cups made in 1573-4 from the silver of the Great Seal of Queen Mary to the order of Sir Nicholas Bacon, Lord Keeper of the Great Seal to Queen Elizabeth, one of which is in the British Museum, and to the Vice-Chancellor's cup of the University of Cambridge, dated 1592-3. It was made in 1590-1. The form of this and other Elizabethan cups, with slight variations in the width and depth of the bowls, may be traced to the Venetian glass wine-cups imported into England in the reign of Elizabeth.

A coconut cup, decorated in characteristic fashion, of about 1580, is more curious than beautiful. It is unfortunate that it has no hall-mark, the only mark being the letter K [PLATE II, A].

Next on the list of acquisitions comes a finely-proportioned caudle cup and cover of the gourd shape which had been introduced earlier but did not become popular until the time of Charles II [PLATE II, B]. A wide band of matted work encircles the lower part of the body and the top of the cover, while above the plain medallion, intended for arms or an inscription, is a slight piece of decoration suggestive of the influence of Adam van Vianen, the Dutch goldsmith, whose fantastic work was imitated in a modified manner by English craftsmen, as is shown by Mr. W. W. Watts in THE BURLINGTON MAGAZINE for June, 1918. The two cast handles have human heads on the shoulders as thumb-pieces. In the eighteenth century the following inscription was added:

The Gift of King Charles the Second To Arch-Bishop Sterne Lord Almoner.

The London date-letter is for 1673-4. The recipient of the King's favour was none other than Richard Sterne, Archbishop of York from 1664 to 1683, great-grandfather of Laurence Sterne, author of "Tristram Shandy."

Added within a few weeks has been a noble wine-bottle or flask, sold some years ago in the collection of Lily, Duchess of Marlborough. It was made for, or was bought by, General Charles Churchill, brother of the first Duke of Marlborough, and bears the stamp for about 1703 of Pierre Platel, one of the most accomplished of the Huguenot refugee goldsmiths in London, whose work and that of the Anglo-French school in general is most inadequately represented in the Victoria and Albert Museum.

By the recent gift of Major A. J. Carter, D.S.O., and his wife, the Museum collection has been increased by more than forty pieces of good sound domestic plate, mostly of the eighteenth century—three tankards, salts, casters, candlesticks and a cake basket, as well as three Charles II beakers. Space has been found for an illustration of one piece only [PLATE II, D], an excellent specimen of one of the two-handled cups with covers popular in early Georgian times. The maker of this, and of some fine plain sauce-boats in the same gift,

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was John Eckfourd in 1722-3.

Important as is the collection in the Museum, it cannot be truthfully described as representative of all phases of English plate from late Tudor times to the accession of Queen Victoria. The treasures of the Livery Companies of the City of London, exhibited a few months ago at the Victoria and Albert Museum, revealed not only the amazing wealth in plate of those Companies, but also the poverty of the Museum in many things. There are, alas! many gaps yet to be filled. No Elizabethan or Jacobean rose-water ewer, with the accompanying basin, finds a place. In vain may the student seek for one of the great contemporary flagons of cylindrical and globular shapes, so richly represented in the old collection of the Tsars of Russia. Certain forms of standing cups and an ostrich egg-cup have yet to be added, as have several varieties of tankards, beginning with the early globular form of the sixteenth century and including the rare Charles I type and the succeeding fashion developed in the Commonwealth. Likewise, there is no "peg" tankard, as was made by goldsmiths of York, Hull and Newcastle-on-Tyne after Danish models from about 1656.

Characteristic pieces of domestic and decorative plate of the luxurious reign of Charles II are conspicuous absentees, as may be noticed by a glance at the electrotype reproductions. Other welcome additions would be inkstands, salts and candlesticks. Wine cisterns from Charles II period to the middle of the eighteenth century and the wine-fountains of Queen Anne and early Georgian date are unrepresented.

Just as the National Museums of Scotland and Ireland are singularly deficient in Scottish and Irish plate, so, too, will the Victoria and Albert Museum await many additions before the collection of English furniture, as well as of plate, can be regarded as representative. A national collection should, it is superfluous to add, aim at illustrating the changes of fashion of the plate which have ministered to the comfort and luxury of Englishmen in the past as far as is possible from extant specimens, and such trifles as wine-strainers and wine-labels should be accorded a place here. Finally a surprising absentee is the typically English vessel, not found elsewhere in Europe, namely, the familiar Monteith bowl.

II—WOODWORK. By M. JOURDAIN

THE Museum has recently acquired two cabinets, one of which [PLATE III] is an example of the rare "china work" a painted decoration in the Chinese style, dating from the reign of James I, a time when painted furniture was much in fashion. About 1610, Roland Buckill, a painter at work at Hatfield, charges the sum of £33 for "gildinge and workinge of one grete Bedsted with flowers, birds and personages answerable to the furniture" of the King's bedchamber, and in the inventory of the Earl of Northampton, taken in 1614, is entered "one blacke field bedstead, painted with flowers and powdered with golde."[1] The cabinet,[2] which is painted black and is decorated with gold and silver enriched with insets of mother-of-pearl, bears the initials "E. W." upon the inner face of one of the cupboard doors. Upon the outer faces of the doors is a vase of grouped tulips and other flowers, in which the flowers are partly carried out in mother-of-pearl. These panels are enclosed in a broad border enriched with a floral scroll. In the upper stage, which has small drawers enclosed by cupboard doors, the interlaced floral design entirely fills the panels. The drawer panels and the inner face of the cupboard doors of the lower stage are decorated with scrollwork. The style of decoration may be compared with a set of twelve fruit trenchers of beech painted in gold and silver on black with single figures in costumes of James I's reign,[3] and a cabinet with folding doors, the property of Miss Price, at Oxford, illustrated in THE BURLINGTON MAGAZINE for 1917.[4] An interesting feature of the museum cabinet are the original strap hinges and escutcheons.

The second cabinet acquired, which is japanned in imitation of oriental lacquer, is mounted on a carved and gilt stand. Such cabinets are entered in inventories of the late seventeenth century, together with their stands and frames. In the inventory taken of Ham House in 1679, "two cabinets of japan and frames" are entered in one room, and in the picture gallery, "one Indian cabinet" with a gilt frame carved. After the accession of William III and Mary, the carved stands are modelled after the French style with tapering legs connected by rising stretchers and with an apron. The cabinet, which is decorated in gilt in low relief upon a black japanned ground, has upon the outer face of the cupboard doors Chinese pavilions with grouped figures in the foreground. The six tapering pilasters which support the frame are connected by rising cross-stretchers, and the upper part of the pilaster is overlapped by fringed and tasselled drapery—a favourite French *motif*. The apron is formed of paired S-scrolls. A remarkable feature is the tall cresting of involved foliate scrolls centring in a basket finial, and enlivened

[1] *Archæologia*, Vol. 42.
[2] W. 37, 1927.
[3] W. 30, 1912.
[4] Vol. XXXI, p. 239.

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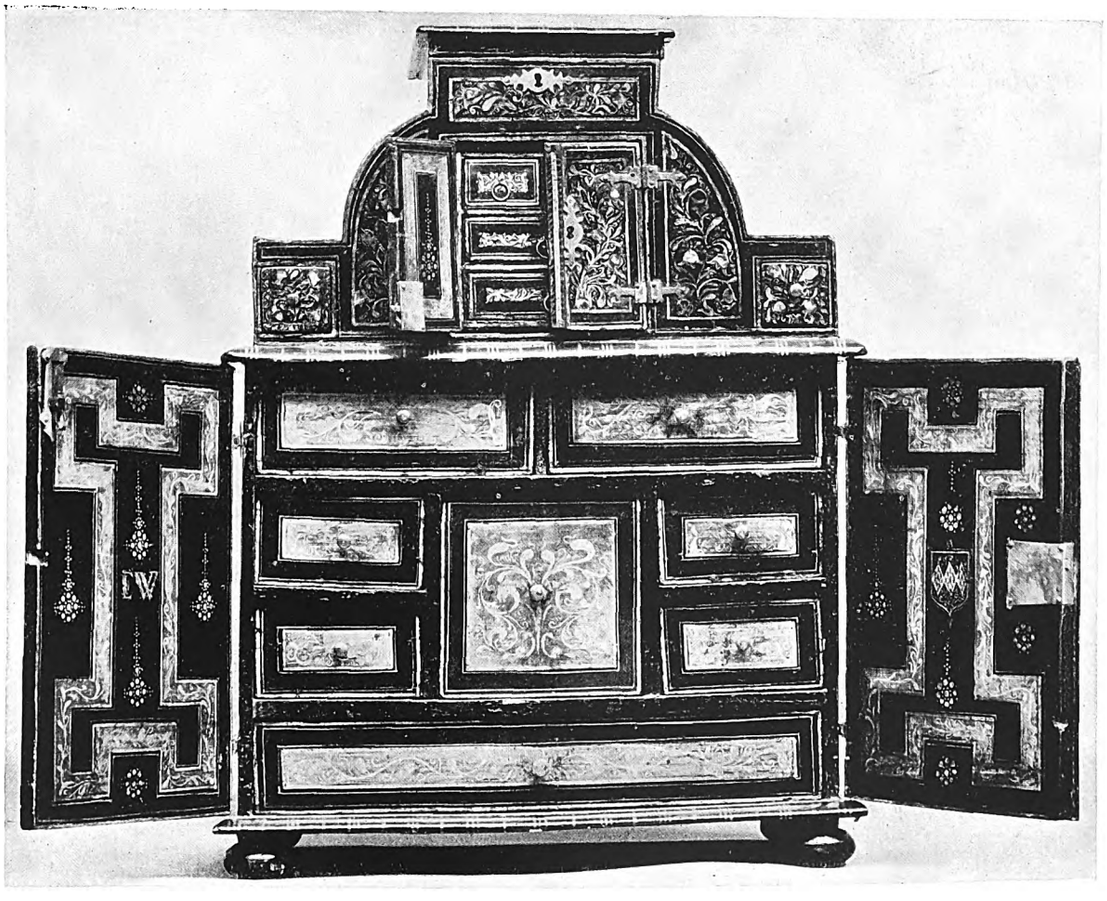

Cabinet, in "China work," painted black with decorations of gold and silver and insets of mother-of-pearl. Shown shut and open. Early seventeenth century.

Plate III. Recent Acquisitions at the Victoria and Albert Museum

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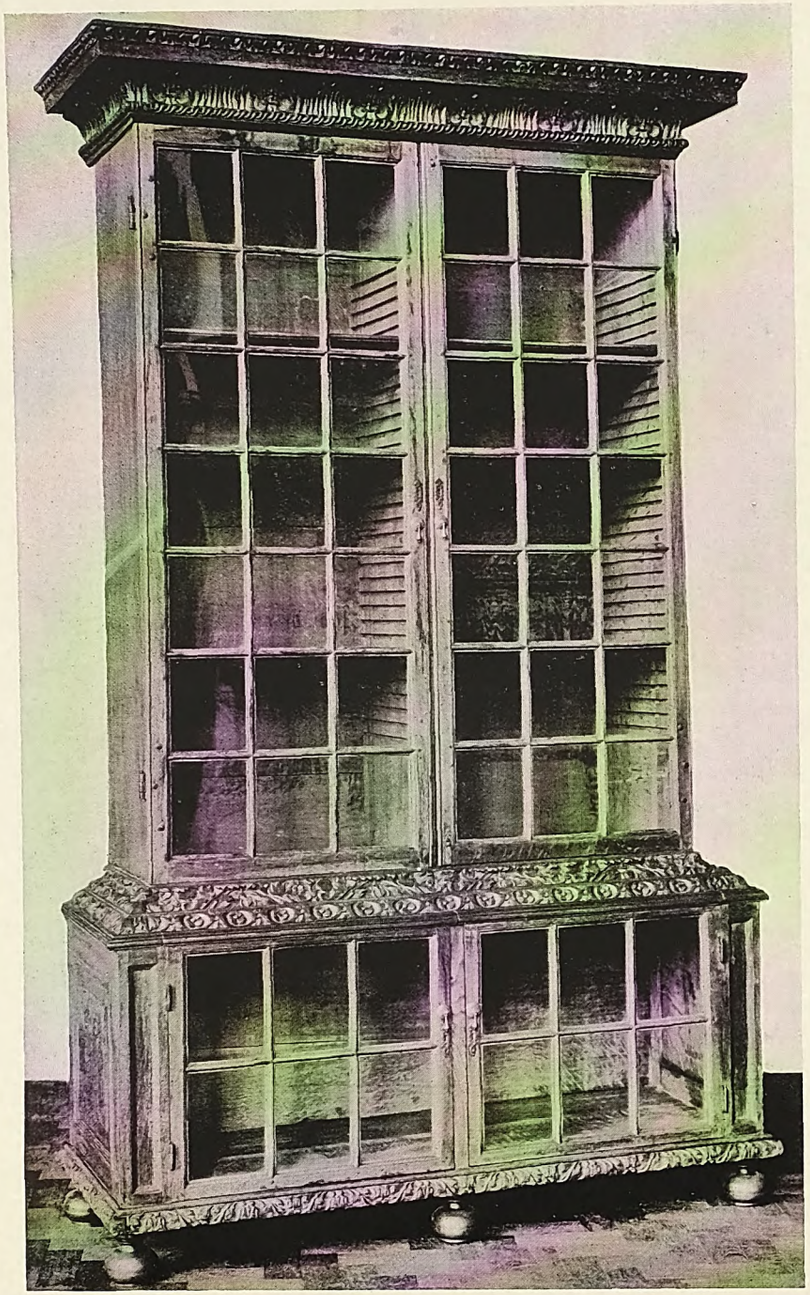

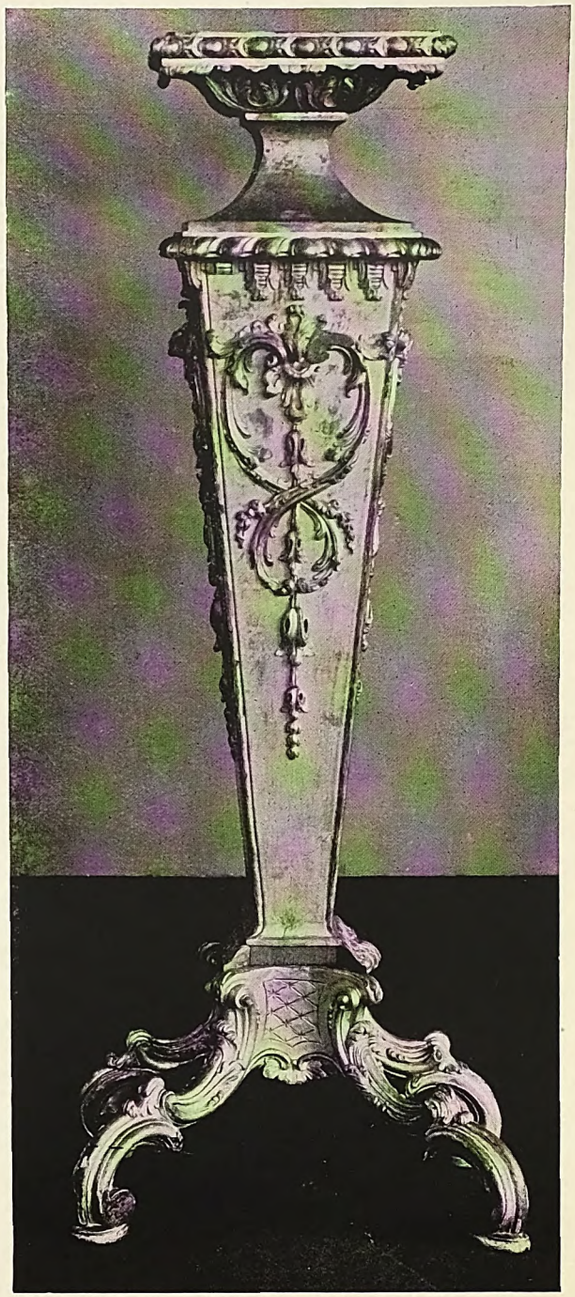

A and *C*—Pedestals of carved pine wood, gilt. English rococo period; *B*—Bookcase in oak, formerly at Dyrham Park. About 1666.

Plate IV. Recent Acquisitions at the Victoria and Albert Museum

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by two birds.

An oak bookcase, or press, from Dyrham Park [PLATE IV, B], also recently acquired, which dates from about 1666, resembles an example at Cuckfield Park, Sussex, and the set made for Samuel Pepys by the joiner, Sympson, now in the Pepys Library at Magdalene College, Cambridge. The cornice is carved with acanthus, and the base moulding is also enriched. The bookcase corresponds in every detail of its design and enrichment with the Cuckfield bookcase, except that the acanthus tips in the latter are more closely set, and the lowest member in the former is a guilloche, in the latter the bead and reel. The pedestals of carved pine, gilt, are good examples of furniture of the English rococo period, in which classic forms are lightly treated and overlaid with ornament of French character [PLATE IV, A and C].

AN UNKNOWN ENGLISH MEDIEVAL CHASUBLE

BY MRS. A. H. CHRISTIE

FROM time to time, long hidden examples of English medieval "picture" vestments come to light, and our wonder at their marvellous beauty and perfection is revived by some fresh presentation of the familiar scenes and figures. This fortunate chance happened on July 19 at Christie's sale-rooms, when an unknown chasuble of early fourteenth-century date, changed ownership. The vestment was the property of Lieut.-Col. Raleigh Chichester-Constable, in whose family it had been treasured for many centuries; as far back as the year 1559, it figured in the will of Lady Constable of Burton Constable, Yorkshire.

The ground fabric is a long-piled crimson velvet, and the decoration, mainly in gold, is embroidered upon this ground; not done apart and then applied, as became the custom two centuries later. To make this technical procedure possible, a reversal of the usual method was adopted; the worker, instead of lining the velvet, put the under layer on top, thus obtaining necessary strength, together with a smooth surface for both tracing and needlework. The back of the chasuble is decorated with three scenes taken from the lives of Christ and the Virgin, and the front shows six apostles seated in pairs, facing each other. The subjects are all enclosed within an architectural setting of fantastic design. Judging by the developed type of composition, it would seem that the work was executed towards the latter part of the "great" period, perhaps between the years 1310 and 1320. Both ground fabric and needlework are in excellent condition, and the work has not been touched by later hands. Unfortunately, like most ancient chasubles, this one has been cut down to make it conform to the less graceful shape ordained by later fashion. Parts of the rejected pieces have been joined together to make a stole and maniple. The gold braid now edging all three vestments was probably attached when this change took place. Three crosses, made of the braid, have been added upon the centres and ends of both stole and maniple.

That the vestment was originally a chasuble, not a cope adapted to a new purpose, as is sometimes the case with reshaped robes, is proved by its design. Upon all English medieval embroidered copes there is a plain space at the top of the back, just above the central scene, noticeably void of decoration. This part was always hidden by the small triangular hood, an appendage now often missing. On the chasuble, a vestment never bearing a hood, the space in question contains an angel of elaborate design; this figure would not have been set in a part destined to be hidden from sight. Again, the six Apostles upon the front were clearly intended to be central figures; four of them, the SS. Peter and Paul and the two Johns, always take important positions such as this on early vestments; moreover, there is no seam down the centre between these figures, a fact showing conclusively that the piece was always a chasuble, for a cope is open down the front. The length of the vestment is that of a chasuble; in its present state the back measures three feet ten inches, to this perhaps six may be added to allow for curtailment. The length of a medieval cope was over five feet.

The needlework is executed in gold, silver and silk threads, and there is evidence that pearls were used in some profusion, though none are now present. The gold is couched by the admirable underside method, a technique invented by medieval workers, to the strength and pliability of which we owe the preservation of so many of their masterpieces till to-day; for, unlike the later surface couching, the earlier form is practically indestructible by legitimate use. The silk is mainly worked in fine Split stitch, except upon such parts as cushions, borders to drapery and books, where it is laid in strands and secured by gold trellis. The exquisite colour scheme includes pale buff, shades of yellow, green, blue, red, sepia, and a brownish black. The fine quality of the dyes is attested by the brightness of the hues, which,

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after six hundred years, appear as if just put in; the purity of the gold and silver is proved by the freedom from tarnish. The parts probably once enriched with pearls are those now showing a rough surface of white silk; this is seen upon stars, crowns and other accessories of the scenes, and upon the lions' masks and acorns of their setting. The rough surface looks like a preparatory underlay, and that pearls once covered it is fairly certain, for a similar vestment with the same silk surfaces still has some pearls in place. With the exception of the parts once overlaid with pearls, the architectural setting is worked in gold, its interstices exposing the velvet ground. The designer, fully alive to the fantasy appropriate to an art so delicate as embroidery, represented the columns by twisted oak branches bearing leaves and acorns, their bases and capitals by curious lions' masks with squinting eyes, and tongues protruding from smiling mouths, disclosing white teeth against bright blue lining, this colour being repeated in the ears. From the capitals spring wide-spreading cusped arches adorned with acorns below and crockets and finials above. Each of the many spandrels between the arches contains an angel with outstretched gold and silver wings, holding a pearled star, seated upon a throne of faldstool type, with dogs' heads terminating the arms.

The Coronation of the Virgin is perhaps the finest of the fifteen known versions of this subject in English medieval embroidery [PLATE II, A]. The pose of the Virgin, leaning slightly forward with clasped hands, and that of Christ with one hand graciously bestowing the benediction, the other resting upon a globe, are superbly conceived. An elaborate Gothic arch encircles each head, this, together with the magnificent throne upon which the figures sit, supply just the rigid setting required to show them to full advantage. The sun and moon seen on either side, elements unique to this presentation, were overlaid with pearls. The Virgin's hair is pale yellow, that of Christ is shaded with green; their gold vestments are relieved by coloured borders and fur linings, one of ermine. The massive throne is lightened by numerous apertures—through which peeps the bright crimson velvet—also by a dainty cushion worked in different coloured panels of laid silk trellised over with gold. Touches of green, pink and blue silk enrich the four terminal pillars and other details of the throne. The three spandrels above this scene are all cut short; the central one contains the angel mentioned above, and in those on either side are seen the legs and elongated tails of the two confronted birds that so often accompany the Coronation group. Beyond the framework of this scene, on each side, are fragments of the two figures that filled the adjoining panels. The one on the left was St. Stephen, for in the upraised hand are one silver and two gold stones; also the head is tonsured. The figure on the right, too fragmentary for recognition, was almost certainly St. Laurence, for these two deacons are commonly paired together thus. Some patches, added to the front of the chasuble, at the sides near the base, show portions of draperies probably belonging to these saints, for they appear to be diaconal vestments; one patch contains St. Laurence's symbol, a grill.

The second scene illustrates the Adoration of the Magi [PLATE II, B]. Upon a cushioned Gothic throne the Virgin sits, with one hand extended holding a sceptre, the other supporting the Child standing upon her knee. He leans forward with the right hand raised in benediction, the left touches the proffered gift of the kneeling king, a white-haired man deferentially holding his crown; the other two Magi stand behind, with their offerings; one points to the star. All are richly clad in fur-lined gold mantles; the standing figures wear gloves of ceremony. The Infant's robe is elaborately patterned with a trellis, its intervening spaces filled with swastikas. For this robe a different technique was adopted; the gold was laid lengthways in close lines upon the ground, and the pattern built up by surface couching in vari-coloured silks. The lowest panel contains the Annunciation scene, perhaps one of the two finest in medieval embroidery, but now, alas! marred by curtailment at the base [PLATE II, C]. The angel, with wings partly furled, approaches the Virgin, pointing with one hand and bearing a scroll with an unusually full inscription, "AVE MARIA GRACIA PLENA $\overline{\text{DNS}}$ TECUM," in black lettering upon gold. The Virgin's raised hand and backward leaning pose suggest surprise; her left hand touches a reading desk upon which a silver page is spread, displaying the words, "ECCE ANCILLA DOMINI" in black silk. Between the figures is the vase bearing a lily with three blossoms; these, the vase, and the Dove hovering near the Virgin's head, were once overlaid with pearls. All faces, hands and feet are in pale buff colour, features being outlined in black silk; the faces in this scene show clearly that peculiarly English trait—a hollow in the middle of each cheek. This results from the method of work; the filling of Split stitch was started in the centre of the cheek and worked round in a close spiral towards the outside. Spiral stitching always tends to indent the surface it passes over.

The decoration upon the front of the chasuble, besides being a fine composition, has the charm

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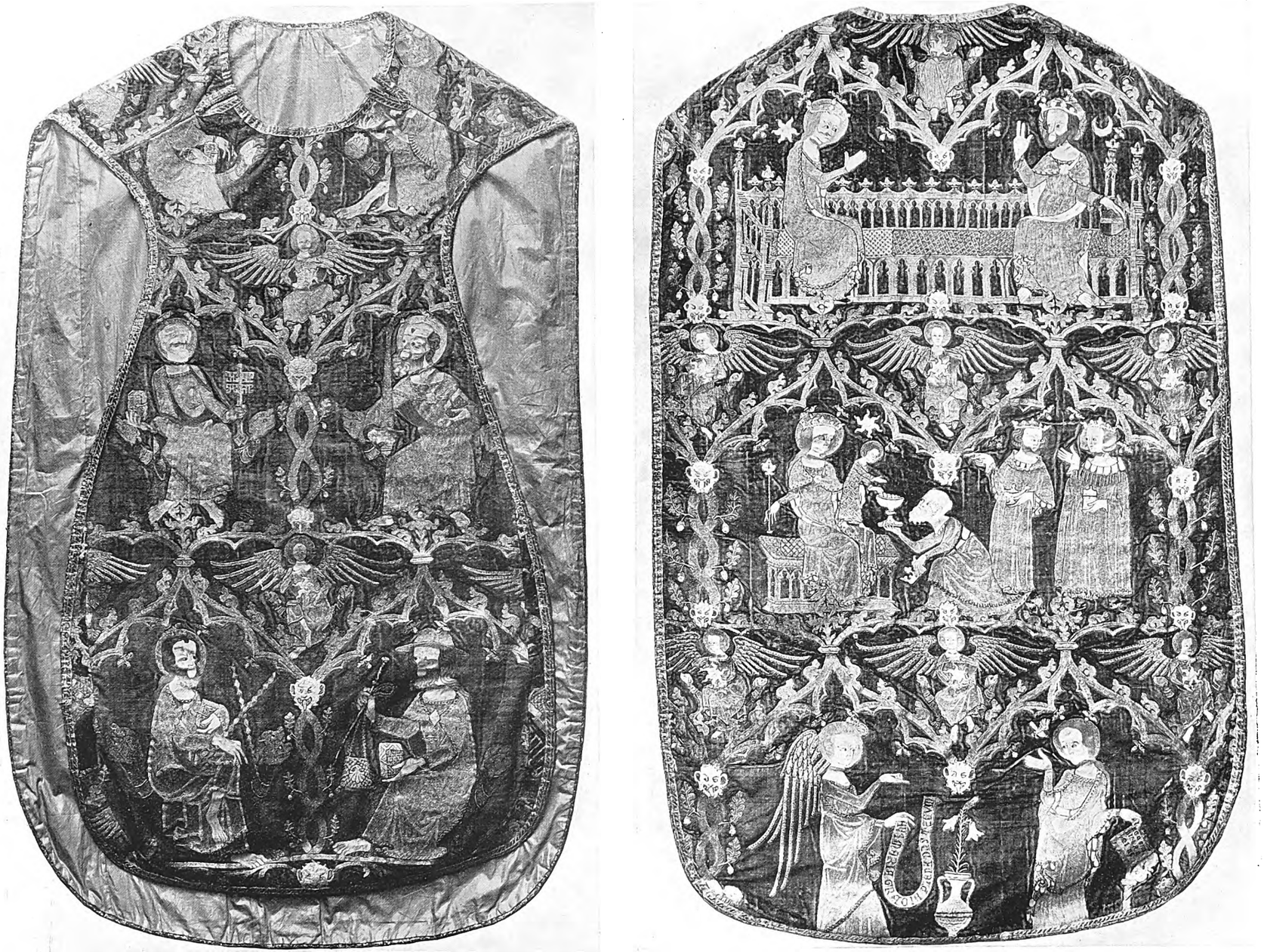

Chasuble, English, fourteenth century; front and back. (Metropolitan Museum of Art, New York)

Plate I. An unknown English Medieval Chasuble

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of novelty. The designers of early vestments followed tradition so closely that subjects frequently repeat one another; but here is a departure from precedent, no other known vestment shows these large-sized, seated apostles confronted in pairs [PLATE I, A]. Filling the two panels at the top are St. John the Evangelist and St. John the Baptist, each identified by symbols. The Evangelist bears a green palm and a book, and the arms of his throne terminate in a pair of eagles' heads instead of the dogs' heads seen upon all others. In the Baptist's hand rests a gold disc, containing the Agnus Dei, once wrought in pearls, and his mantle is bordered with a series of raised gold lines which represent tufts of hair, for as usual the saint is clothed in his coat of skins; its short length, showing the leg nearly to the knee, is another of those distinctive traits which the medieval worker delighted to observe. The vandal's scissors have decapitated both figures and most of the disc is cut away; the Evangelist's head and part of the Baptist's are preserved on the maniple. The Apostles, St. Peter and St. Paul, filling the central panels, have fortunately escaped mutilation, but their framing is missing on each outer side. These figures are larger than those above, for the pairs gradually increase in size towards the base. St. Peter displays two large keys, one silver, the other gold, and St. Paul grasps a silver sword, the blade pointing upwards; each holds a book in the outer hand. The heads are of characteristic type; St. Peter has short white hair and a tonsured head, whilst St. Paul wears a long green beard, the crown of the head being bald but for the curious forelock which so often distinguishes this saint. In the two lowest panels, St. Andrew and St. James are confronted, sitting at ease upon their faldstools. St. Andrew, with one leg thrown negligently over the other, is neatly balancing a large cross upon his lap, securing it with the wrist of the hand which rests upon his knee; in the other is a book. The cross is decorated with a series of gold lozenges, bordered with plum-coloured silk on one edge and green on the other. St. James the Great, a picturesque figure with long green hair, is wearing a wide-brimmed pilgrim's hat, worked in gold, with bright blue silk lining. His familiar symbols, the staff and wallet, are prominently displayed; in the centre of the latter is the cockle shell, and surrounding this, some gold trellis, its hollows filled with minute crosses. The saint's left hand rests upon his knee, holding a book which is richly patterned all over, including the edges. The medieval embroiderer revelled in elaboration of detail; the books in the apostles' hands are all of minute workmanship, even their clasps are represented by means of a raised silk line.

A curved gold band runs at the base of the figures, completing the scene. Below this is a lion's mask, which serves a double purpose; it forms a base for the central column and also provides a starting point for some gold foliage, which springs off from each side and possibly once continued in decorative scrolls, filling the triangular shaped panel required here to complete the slightly pointed base, characteristic of the fourteenth-century chasuble. The faldstool thrones on which both angels and apostles sit deserve special mention, for owing to their attractive design, and to the large number present, they form an important feature of the composition. They are made to resemble two dogs, placed back to back; the heads are in gold, the bodies in bright green silk ingeniously mixed with gold during the working, and upon the necks are handsome silver collars with raised margins. The larger apostles' thrones differ from those of the angels' in having a pair of heads on each side instead of one. The double heads are full of character and most skilfully embroidered, no easy task with pairs placed in such close proximity.

A cope in the possession of Col. Butler-Bowdon is so like this chasuble in design, technique and ground fabric that the two may well have belonged to the same set. There is also a third vestment, a magnificent English cope of the same date, in the Museo Episcopal at Vich, in Spain, which resembles these two, although the likeness in this case is more in type of design than in detail. All three vestments have the same crimson velvet ground. The three scenes upon the back of the chasuble are practically repeated upon the Butler-Bowdon cope, occurring in the same order, and differing but slightly in detail. The framework of both consists of the same twisting oak branches and Gothic arches, and similar angels holding stars, seated on faldstools, fill the spandrels of the arches in the two vestments. It is more than likely that all three were executed in the same workshop, although perhaps the Vich cope was worked under the guidance of another artist, for though its design is planned on the same lines, it is somewhat different in character. That this workshop was in England there is no doubt, for this fact is proclaimed by every stitch and line of their compositions. The twisted columns bearing foliage, accented at every point with lions' heads or foliated masks, the dramatic poses, the character of figure and face, the host of angels, and the peculiarities of technique, all point definitely to English origin. Indeed, as two of the vestments contain the figure of a specially revered English king, Edward the Confessor, holding the church he

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built, it is conceivable that the work was done in the precincts of Westminster, for use in the Abbey Church.

It is beyond the limits of these notes to attempt to reconstruct the lost sides of the chasuble; judging by the remaining fragments, it seems likely that the missing parts followed much the same plan as that adopted in the other two vestments. Probably less than half the discarded portions were used for the stole and maniple, and the lost pieces were perhaps more interesting than those used, which consist, curious to note, of about thirty fragments patched together with little or no regard for continuity of design. This points to the supposition that the most important of the rejected pieces were set aside for some special purpose—possibly a lectern hanging—and the remaining fragments used for these long narrow strips. It is unlikely that any portion was discarded owing to wear and tear, for every existing piece is in good condition.

These three velvet grounded, gold embroidered vestments are all works of outstanding merit. If comparison is to be made, the chasuble is the finest, the Vich cope next in order of excellence, and the cope belonging to Colonel Butler-Bowdon a close third. All three show a Coronation scene in the centre of the back, but that upon the chasuble has most grandeur, and its six seated apostles have a distinction about them, not attained by any figures upon either cope. The three vestments, together with two other smaller examples, also embroidered upon velvet,[1] form a group marking a distinct phase of Opus Anglicanum, foreshadowing a period, still many years distant, when these magnificent all-over designs began to lapse into compositions of less importance. The velvet grounds continued, but in the fifteenth and sixteenth centuries the designs upon them dwindled into one central subject surrounded with isolated sprigs. The technique also suffered a decline; it became the universal mode to embroider the design separately on linen and then apply it to the velvet, an easier method of work, but one much less beautiful in effect.

[1] A pair of square panels formerly in the possession of Lady Gibson-Carmichael; and a long band, illustrating the Life of the Virgin, in the Victoria and Albert Museum.

VAN DYCK AND ENGLISH LANDSCAPE

BY A. M. HIND

THE Gainsborough Exhibition at Ipswich offered a good occasion for a renewed retrospect of the origins of English landscape painting, and the organizers did well to bring together examples of earlier paintings and drawings which in some measure anticipated Gainsborough's style. In certain elements of rhythm, in the balancing of sloping ground and bending trees, Gainsborough probably owed most to Van Goyen and Wynants, while the richer qualities of his later landscape paintings derive even more from Rubens, on the one hand, and from the classical school of Claude and Gaspar Dughet, on the other. In his rhythmic compositions, Gainsborough always remained more of a classic than a realist in landscape, and it was only in Constable that the more naturalistic aims of Rubens were adequately revived. Less has been made of the relation of Gainsborough to Van Dyck than to Rubens, except in the field of portraiture, but the three drawings here reproduced, the *Country Lane* [PLATE I] and the *Trees on a Hillside* [PLATE II, A], in the British Museum, and the *Landscape* [PLATE II, B], formerly in the collection of Mr. G. Bellingham Smith,[1] offer interesting subjects for comparison. They show him in the three different mediums that he used in landscape drawing, pen and bistre (or brown ink), black and white chalk, and water-colour with body colour. They all represent Van Dyck in his straightforward renderings of landscape (probably English in each case), and less concerned with passing effects than with contour and form. The Bellingham Smith landscape does indeed include a sunset motive, but the impressionistic aim is not so definite as in various Rubens drawings that might be quoted, such as the *Trees reflected in Water at Sunset,* in the British Museum (H.108). Nevertheless, if its chalk (the white in particular) had preserved its full freshness, we might have been more ready to acknowledge in this example a greater interest in the changing aspect of the heavens than is evident in most of Van Dyck's drawings. The attribution to Van Dyck is at least as early as Jonathan Richardson, one of its former owners, and I see no reason to doubt it. Another black chalk study by Van Dyck, that of a *Village Pond* on the reverse of a coloured drawing of a *Sandy Road,* in the British Museum (H. 79), is more akin to the style of drawings by David Teniers the younger, and anticipates even more directly the manner of Gainsborough.

In his pen drawings Van Dyck followed somewhat in the tradition of the Brueghels, a phase which is still evident in the *View of Rye*

[1] Sold at Amsterdam, Muller sale, July 5, 1927, No. 21.

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A Country Lane, by Van Dyck. Body colours on bluish-grey paper, 27 by 21.9 cm. (British Museum, H.86)

Plate I. Van Dyck and English Landscape

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A—Trees on a Hillside, by Van Dyck. Pen and bistre drawing, 18.5 by 28 cm. (British Museum, H.83)

B—Landscape, by Van Dyck. Black and white chalk on buff paper, 33.6 by 52.7 cm. Formerly in the Bellingham Smith Collection. (Exhibition of Flemish Art, R.A., 1927, No. 598)

Plate II. Van Dyck and English Landscape

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(signed and inscribed in the artist's hand, *Rie del naturale li 27 d'Aug^to.* 1633),[2] a drawing which was etched by Hollar in a compartment on his large *Map of Kent* (Parthey, 665). The other view on the same map, *Dover Bay and Castle,* is more probably from an original study by Hollar himself, whose landscape etchings (notably the little series of *Albury in Surrey*) are so full of unassuming merit. The pen drawing reproduced, the *Trees on a Hillside,* which is signed and dated 1634, and its even more attractive companion in the British Museum, the *Cottages and Trees on a Hillside* (Vasari Society, X, 15), are maturer examples in the same manner, and both of characteristic English landscape. The *Study of Trees* in Lady Lucas's collection (Vasari Society, second series, I, 6) is less composed, but shows greater vigour in its treatment of light and shade.

The *Sketch of a Medieval Gate-house or Castle,* sold with the Robiano collection at Amsterdam in 1926 (Muller, June 15 and 16, No. 368) is another example in a similar style, almost certainly English, and possibly represents the Ypres Tower at Rye.

Finally, the most interesting group of all, the drawings in body-colour on grey paper, which may in a very true sense be regarded as the fountain-head of English water-colour landscape, so near are they already in vision and mood to the indigenous school of a century and a half later, even nearer in fact to Constable and the more naturalistic painters of the early nineteenth century than to Gainsborough. In addition to the upright *Country Lane* (H. 86), reproduced on PLATE I, the British Museum possesses an even more beautiful companion in oblong form (H. 87), full of sunshine. Of others in the same manner, I can refer to a fine example in the collection of Mr. Henry Oppenheimer (exhibited at Ipswich, No. 97, and at the Flemish Exhibition in the Royal Academy), another of similar oblong form and character, once in the collection of Mr. Max Bonn (sold at Sotheby's, February, 1922, Lot 8), and a third in the Pierpont Morgan collection,[3] all being studies of woodland. But perhaps the most striking of the group is the upright *View on the Bank of a River,* formerly in the collection of Mr. J. P. Heseltine.[4] Here one feels almost in the presence of a Cotman, so simple its scheme, so direct its vision, so clear its colour. It has an added interest from representing, as I think, the Thames at London or Greenwich, though the actual towers on the far side of the river seem to have been rendered with an artist's freedom.

In recent criticism it has been the fashion to decry Van Dyck. In his lecture on Flemish Art, Mr. Roger Fry dismissed his pictures as the "last perfection of furniture for the drawing-rooms of the great." Happily his landscapes escape this lash, for there are no pictures among them.

Admittedly he was not of the greatest creators, and even in the sphere of landscape drawing he certainly yields to the more constructive genius of Rubens, evidenced in the detail study in pen and bistre of *Tree and Foliage* at Chatsworth (Vasari Society, 2nd Series, VI, 12), in the *Landscape,* in black and white chalk, in the Ashmolean Museum (Vasari Society, 2nd Series, IV, 12), or in so perfectly realized a study from nature as the body-colour, *Stream with Overhanging Trees,* in the British Museum (H. 110), to take only three examples.

But, even so, Van Dyck's body-colours belong to the elect circle of superlatively attractive landscape studies, and retain an added interest from their special position in the history of English art.

[2] Reproduction in *Pierpont Morgan Collection of Drawings,* III (1912), No. 178.

[3] Reproduced in *Selection from the Collection of Drawings formed by C. Fairfax Murray,* 1904, No. 245.

[4] Reproduced in *Reproductions of Original Drawings in Colour from the Collection of J. P. H.,* 1903, No. 22.

RECENT ACQUISITIONS BY AMERICAN COLLECTORS

BY ELLA S. SIPLE

AT a time when art, like everything else, is on the wing—when pictures and people are travelling as they never travelled before—it is difficult to keep track of one's friends. Fully one-third of the paintings listed in *Klassiker der Kunst* are no longer in the collections given there, and many works which have appeared in THE BURLINGTON MAGAZINE have changed hands since their publication. Not a few have come to America.

It may interest you to hear where some of the paintings long familiar to BURLINGTON readers are now to be found. Everyone knows that Sir Thomas Lawrence's *Pinkie* is now rubbing frames with *The Blue Boy* in the Huntington Collection in California, but other works of equal or greater merit have made the journey across the Atlantic without appearing in the headlines of the daily press. A few, only a few, have come to my attention during the past months, and of these some ten or fifteen have been chosen for special mention. There is as much secret diplomacy in art transactions

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as in international relationships—as much that is never known. Many pictures pass quietly from one collection to another and are soon lost track of. For these reasons I ask your indulgence for all sins of omission and submit the following brief notes, which lay no claim to completeness.

In the first volume of THE BURLINGTON MAGAZINE, which appeared in 1902, Captain Langton Douglas called attention to "A Forgotten Painter"[1]—Stefano di Giovanni, called Sassetta—and Mr. Berenson followed shortly afterwards with his series of articles on "A Sienese Painter of the Franciscan Legend."[2] At that time six of the panels depicting the *Life of Saint Francis,* which Sassetta finished in 1444 for the Franciscan Church of Borgo San Sepolcro, were in the collection of M. Chalandon, in Paris. They have since been brought to America by Sir Joseph Duveen, and are now in the collection of Mr. Clarence H. Mackay, at Roslyn, Long Island. In their clarity and simplicity and unaffected beauty they are so thoroughly in keeping with all that we know of Saint Francis that one dares to hope that some day the whole series, or the greater part of it, will be reunited. The central panel is now in Mr. Berenson's collection in Florence, the *Wolf of Gubbio* is privately owned in France, and the *Marriage of Saint Francis to Poverty* is in the Musée Condé in Chantilly. Another Sassetta, *The Journey of the Three Kings,* formerly belonging to the Countess of Crewe, has been bought by Mr. Maitland Griggs.[3] Among less recent acquisitions are the panels owned by Mr. Philip Lehman, Mr. Dan Fellows Platt, and Mr. Harold I. Pratt.

In the same room with Mr. Mackay's Sassettas hangs Mantegna's small *Adoration of the Shepherds,* formerly at Downton Castle, Herefordshire.[4] This picture is now generally given to the master, and the drawings at Windsor and at the Uffizi—the work of pupils—are thought to be sketches from the painting, not for it. In spite of its infinite precision of detail the work has breadth; in spite of its small size it has great dignity. Other paintings attributed to Mantegna are in the Widener, Friedsam [PLATE I, A], and Altman (Metropolitan Museum) collections, and in that of the late Mrs. T. J. Emery, of Cincinnati. Another is said to have been bought recently by Mr. Otto Kahn.

A painting which has been exhibited frequently in London is the *Madonna and Child,* by Carlo Crivelli [PLATE I, B][5], which now belongs to Mr. Jules Bache. It was at one time in Lord Northbrook's collection, and later in that of Mr. W. Jones, of Clytha, North Wales. It belongs, as does the Benson Crivelli, to that charming group of Madonnas painted about 1470 to 1480. Only those who have seen it can realize its exquisite harmonies of pale violet, blue, orange, and gold.

As strikingly different from this Crivelli as a picture of the same period could well be is the *Christ in Passion,* given to Antonello da Messina [PLATE II, A], which belongs to Colonel Michael Friedsam. The poignant anguish of the face, the subordination of all detail in order to emphasize this anguish, the powerful presentation, all combine to make it one of the most moving of the whole series of similar subjects treated by Antonello. The first of these and the most Flemish is the *Salvator Mundi* (1465) of the National Gallery. In the later and more Italianized versions—in the one in the Museo Civico at Piacenza, and in Colonel Friedsam's—the anguish becomes more and more a mental one, but in the New York and Piacenza pictures there is no trace of the bitter disillusionment which creeps in to the one at Genoa.

Another powerful painting, the history of which I do not know, is the *Portrait,* sometimes called *A Woman of the Montefeltro Family,* acquired recently by Mr. Jacob Epstein, of Baltimore,[6] [PLATE II, B]. The critics are pretty generally agreed in giving it to Raphael, but, fortunately, it is a work with so much life of its own that it is beyond the power of critics to exalt it by giving it the name of Raphael or to belittle it by taking the attribution away. The face is seen full front, and the expression of serenity is greatly intensified by the strong curves which frame it and by the simplicity of the design.

A portrait in profile, one of *Doge Andrea Vendramin,* by Gentile Bellini, came to America during the past year, and is now in the Frick Collection in New York. It was at one time the property of William Beckford, Landsdowne Tower, Bath, and hung in his house with Giovanni Bellini's *Doge Leonardo Loredano,* which is now in the National Gallery. As Andrea Vendramin was made Doge in 1476, and died in 1478, there is little doubt that the inscription, "ANDREA VENDRAMIN, 1.4.7.6," though added in the sixteenth century, was strictly in accordance with tradition. The painting is unusually well preserved and combines all the Venetian rich-

[1] THE BURLINGTON MAGAZINE, Vol. I, p. 306.
[2] THE BURLINGTON MAGAZINE, Vol. III, p. 3 and p. 171.
[3] THE BURLINGTON MAGAZINE, Vol. XX, p. 131.
[4] Acquired from Duveen Brothers.
[5] Burlington Fine Arts Club, Catalogue of Early Venetian Pictures, 1912.
[6] Acquired from F. Kleinberger Galleries.
[7] Acquired from the Howard Young Galleries.

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A—Virgin and Child surrounded by good and bad Angels, by Andrea Mantegna. Panel, 42 by 26.5 cm. (Col. M. Friedsam, New York)

B—Virgin and Child, by Carlo Crivelli. Panel, 35.5 by 23 cm. (Mr. Jules Bache, New York)

Plate I. Recent Acquisitions by American Collectors

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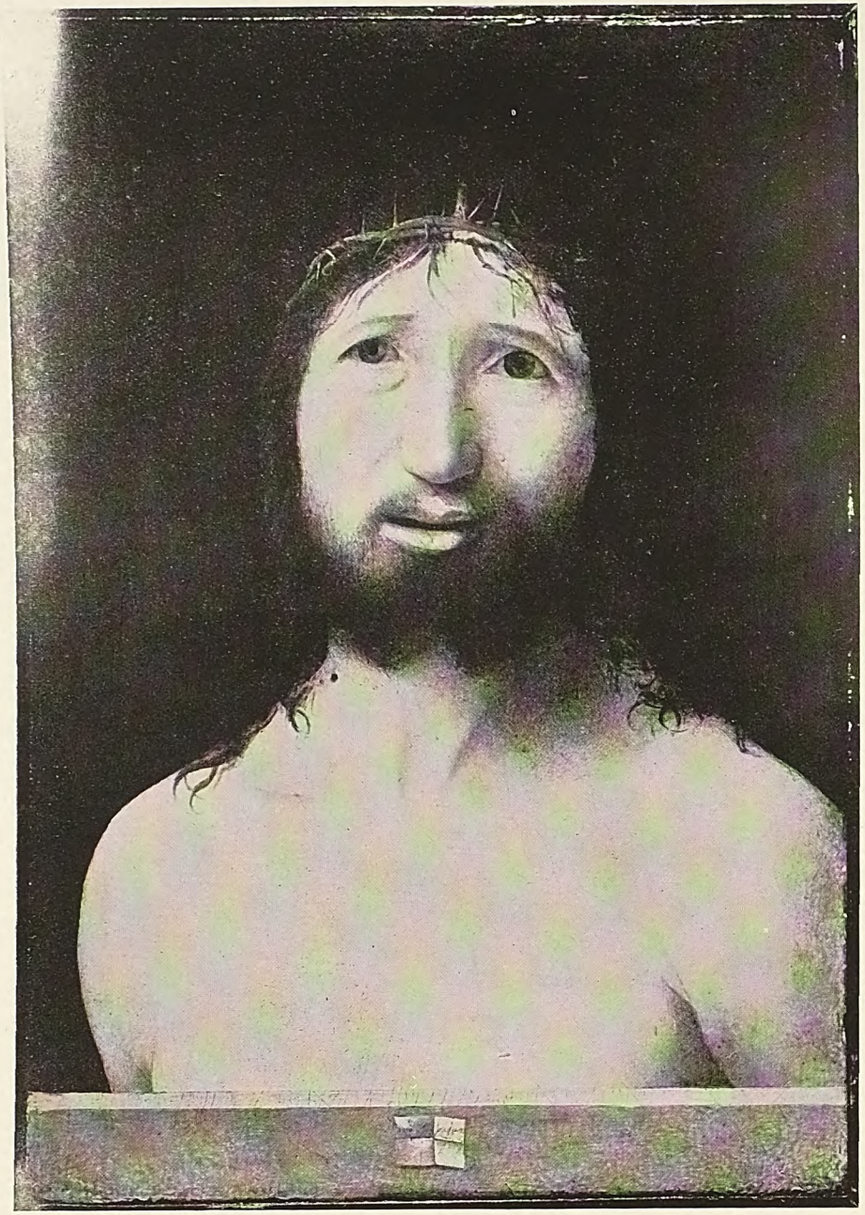

A—Christ with a Crown of Thorns, by Antonello da Messina. (Col. M. Friedsam, New York)

B—Portrait of a Lady, attributed to Raphael. Panel, 43 by 29 cm. (Mr. Jacob Epstein, Baltimore)

Plate II. Recent Acquisitions by American Collectors

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ness of colour, of red and gold brocade and ermine, with the uncompromising treatment of wrinkled features which stamps it as the work of Gentile Bellini.

Mention should also be made of a *Portrait of a Girl,* by Bernardino Luini, which recently passed into an American private collection.[7] Of course one does not look for the qualities of a Raphael or a Bellini in Luini's work, but the very limitations of this Milanese master make his portraits of young women particularly appealing. A touch of sentimental sweetness befits them.

Among the early Flemish paintings brought to this country during the past few months, a number of small panels by Petrus Christus have attracted considerable attention. The best known is the *Saint Jerome*[8] in Detroit. More recent acquisitions are the *Carthusian Monk as a Saint*[9] in Mr. Bache's collection, and an *Annunciation* which Colonel Friedsam has bought.

The American collector is beginning to make the acquaintance of Rubens, but chiefly through his portraits. Many Americans, like other people, must find a moral purpose in art, and this is somewhat difficult to do in the case of Rubens's decorative compositions. Three portraits, which have a peculiarly intimate connexion with Rubens the man and with Rubens the artist, have been bought by private collectors during the year. One is a *Self-Portrait,*[10] which bears a close relation to the double portrait of *Rubens and Van Dyck* (Baron Schlichting Collection). Another is Rubens's portrait of his son Nicholas, now belonging to Mr. Max Epstein, in Chicago, and a third is the small grisaille portrait of Rubens by his pupil, Van Dyck, now in the collection of Mr. John E. Aldred, of New York.[6]

I know of no more important imaginative composition by Van Dyck in this country than the *Rinaldo and Armida* owned by Mr. Jacob Epstein.[9] The picture was at one time in the collection of the Duke of Newcastle. It is a striking example of the way in which Van Dyck carried on the tradition of Titian and Veronese. One likes to imagine what he would have done had he devoted himself less to fashionable portraiture and more to figure compositions.

Another version of the *Rinaldo and Armida* is in the Louvre, and a grisaille is in the Brussels Museum.

A few months ago a little-known Rembrandt leapt into fame, and now bids fair to hold its place as an important late work of the master. It is the *Lucretia* from the Wombwell collection, and was bought by Mr. Herschel V. Jones, of Minneapolis.[11] It is signed and dated 1666, three years before the artist's death, and about two years before the painting of the *Jewish Bride,* which it resembles closely. As in his *Self-Portrait* in the Frick Collection, painted in 1658, Rembrandt has put into the eyes of *Lucretia* that look of infinite understanding which we find so often in the work done during his years of failing health and fortune. Another painting of which the same may be said is the *Christ with the Pilgrim's Staff,*[4] signed and dated 1661, which was acquired recently by Mr. Bache. These, it seems, are works which even the most vigorous pruning could not pluck from the Rembrandt tree. Other equally authenticated Rembrandts which have come on the market during the past few months are *The Standard Bearer,* which passed from the Gould to the Bache collection,[4] and the much earlier *Portrait of a Beardless Young Man.*[12], [13]

Other Dutch pictures of note are the *Portrait of a Lady,*[9] by Vermeer, which is now in the collection of Hon. Andrew Mellon, of Pittsburg; a Hobbema *Landscape,*[11] acquired by Mr. Edgar Whitcomb, of Toledo; and an early *Portrait of a Man,* by Franz Hals.[14] Mr. Mellon's Vermeer is the one with the red hat, a work of great beauty and of similar quality to the *Girl with the Flute,* in the Widener collection in Philadelphia.

No doubt it is dangerous to generalize and to say that Spanish art is drifting towards Chicago, but so many important examples are privately owned there that such a conclusion seems almost warranted. The Deering collection has long been known for its El Grecos. Chicago has also the beautiful *Saint John in the Wilderness,*[15] by Velazquez, and the *Dying Seneca,*[15] which was at one time given to the school of Ribera, and is now considered an early Velazquez. Mr. Max Epstein has lately added to his collection a *Portrait of Isabella, First Wife of Philip IV,* which is finer in quality than the Vienna portrait of the same subject. Velazquez's paintings differ greatly in spontaneity of brush-work, and this one is alive over every inch of its surface.

A comparison of Francisco Goya's cartoons for tapestries, the *Boy Riding the Lamb* of the Deering collection, for example, with his portraits of about the same date, leads to the conclusion that at the time when he was designing for the looms he frequently used light, tapestry-like colour schemes in his portraits. This is

[8] Acquired from Paul Bottenwieser.
[9] Acquired from M. Knoedler and Co.
[10] Acquired from the Gallery of P. Jackson Higgs.
[11] Acquired from the Reinhardt Galleries.
[12] Hofstede de Groot, Vol. VI, No. 736a.
[13] Acquired from the John Levy Galleries.
[14] Acquired from the Ehrich Galleries.
[15] THE BURLINGTON MAGAZINE, Vol, XL, p. 3.

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true of the *Portrait of a Lady,*[11] acquired recently by Mrs. William R. Timken, of New York. Both the costume and the manner of painting would lead one to place the picture about 1787. It is done in the decorative manner of Gainsborough. Though it shows Goya's keen perception in the treatment of the face, it lacks, to a certain extent, the complete unity of his later work.

Many Goyas are coming to this country, but, as the average collector buys to decorate his home, Goya's penetrating character analyses have not the attraction of Gainsborough, Romney, and Reynolds. Many English eighteenth-century pictures, including the renowned *Pinkie* by Sir Thomas Lawrence, have been brought to America by Sir Joseph Duveen, and have passed immediately into the Huntington collection in San Marino, California. The scope of this collection is only now becoming generally known. The collection of Governor Fuller, in Boston, is also rich in English paintings, of which the *Master Heathcote,*[4] by Gainsborough, a recent acquisition, is one of the most interesting. A fine *Self-Portrait of Reynolds in his Doctor's Gown,*[10] painted in one of the artist's most spontaneous moods, went into another private collection not long ago.

As perspective is gained on the figure of Ingres, those who are forming representative collections, either public or private, begin to look about for examples of his work. A few months ago the Frick Estate acquired[16] the well-known *Portrait of Mme. la Comtesse d'Haussonville,*[17] which, if we may judge from the preliminary sketches, was on the artist's mind from 1842 to the year of its completion in 1845. Several of the studies are in the Ingres Museum, Montauban, and two are in the collection of Professor Paul J. Sachs in the Fogg Museum, Cambridge. It is interesting to trace the gradually increasing line-harmony through the successive drawings to the finished canvas—the tilt of the head, the curve of the finger, the sweep of the gown.

Van Gogh, Cézanne, and Renoir have come to occupy assured positions in the Barnes, Spaulding, Lewisohn, and Birch-Bartlett collections. Van Gogh's *L'Arlesienne*[18] was acquired not long ago by Mr. Adolph Lewisohn, of New York, and Mr. A. C. Goodyear, of Buffalo, has added to his choice group of modern drawings and sculpture several paintings, including *L'Homme en Bleu,* by Cézanne.

Collectors are no less active in the field of Oriental art than in other fields, but the objects acquired have been of too varied a nature for mention here. Several important pieces of background and green-ground K'ang Hsi porcelain have been added to the collections of Mr. Charles P. Taft in Cincinnati, and Mr. John L. Severence in Cleveland.[19] Mr. Potter Palmer, of Chicago, has bought Chinese terra-cottas of the Wei period,[20] and many examples of Indian, Khmer, Chinese, and Japanese art have been acquired by Mr. C. B. Hoyt, Dr. Denman Ross, Mrs. J. D. Rockefeller, Mrs. Christian R. Holmes, Mr. Arthur Sachs, and others.[21] [22]

In the realm of the decorative arts the desire for proper setting for pictures and the vogue for period rooms have led to the purchase of many objects which are unimportant in themselves. However, many good pieces have come on the market, and have found ready buyers. Among the finest of these are the three French Country Life tapestries which Mr. Mackay bought recently[23] [PLATES III and IV]. They were formerly in the Château de Chaumont, and date from the late fifteenth century. Their colour is remarkably fine—areas of light, clear rose-red and yellow gleam against the warm grey-green of the foliage, and the design is enlivened here and there by touches of dark, velvety blue. These tapestries are comparable to the famous *Hunt of the Unicorn* series now in the Rockefeller collection.

A number of important Beauvais tapestries, designed by Boucher, have come to America during the year, and a Gobelin-Boucher, *Les Genies des Arts,* signed and dated 1761, and also signed by the weaver Cozette, has gone to a collector in Ohio.[23] The painting from which the design is taken is in the Museum at Angers, and a drawing is in the collection of M. la Comte des Fosses. This tapestry, together with *Venus and Vulcan* and *The Cupids,* was designed by Boucher for the series known as the *Loves of the Gods.* The work was done soon after Boucher had succeeded Oudry as inspector of the Gobelin works.

Such are a few of the recent private acquisitions. The Frick, Lehman, Havemeyer, Goldman, Sachs, and Kahn collections of New York, and the Johnson and Widener collections of Philadelphia have long been known. They are still, in all probability, the foremost in America, but to the list of those who are buying important works must be added the names of Mr. Mackay, Colonel Friedsam, Mr. Bache, and many others in and about New York.

[16] Acquired from Wildenstein and Co.
[17] THE BURLINGTON MAGAZINE, Vol. XLIX, p. 135.
[18] Acquired from the Bourgeois Galleries.
[19] Acquired from Parish-Watson and Co.
[20] Acquired from the Jan Kleykamp Galleries.
[21] Acquired from C. T. Loo and Co.
[22] Acquired from Yamanaka and Co.
[23] Acquired from P. W. French and Co.

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A—Youth; B—Sunshine. Gothic Country Life tapestries from the Château de Chaumont. French, late fifteenth century. (Mr. Clarence Mackay, New York)

Plate III. Recent Acquisitions by American Collectors

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Music. Gothic Country Life tapestry from the Château de Chaumont. French, late fifteenth century. (Mr. Clarence Mackay, New York)

Plate IV. Recent Acquisitions by American Collectors

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What is more forcibly impressed upon us each year is the rapid growth, both in size and quality, of the collections in Chicago, Baltimore, Cleveland, Detroit, and Cincinnati.

NOTE.—The photographs of the Crivelli *Madonna and Child* on PLATE I, B, and of the tapestries on PLATES III and IV, were supplied by courtesy of Sir Joseph Duveen, that of the oak chest on PLATE V by courtesy of Messrs. P. W. French and Co.

FLAMSTEED'S CLOCKS FROM GREENWICH OBSERVATORY

BY HERBERT CESCINSKY

ON March 4, 1675, John Flamsteed was appointed astronomical observer at the newly-erected Observatory at Greenwich. At this time navigation was based on lunar tables, and stellar charts, which were known to be erroneous. Flamsteed's position carried a salary of £100 a year, together with a small house in the Park (known as Flamsteed House), but the Government provided no instruments, and expected its Astronomer to instruct two boys from Christ's Hospital, in addition to his other duties, which one would have thought were already onerous enough.

Poor as the position was, Flamsteed owed his appointment to the influence of that able mathematician, Sir Jonas Moore, who, with St. Piere and Sir Christopher Wren, had pressed Charles II to found and endow the Observatory. Sir Jonas Moore was a practical friend to Flamsteed, presenting him with three (?) clocks and a quadrant (? sextant), and, possibly, one of the two telescopes. Moore's chief interest was in clocks, as he recognized the importance of accurate timekeeping in the researches which Flamsteed was to undertake.

Flamsteed worked under Sir Isaac Newton, and possibly verified many of the calculations of the latter. Neither were of the most amiable description, and a quarrel was inevitable. Flamsteed was called to account for withholding his researches, and only partially succeeded in clearing his character. He did achieve the result that he was allowed to work independently, the result being the "Historia."

Whether Sir Jonas Moore intended his gift of clocks to be personal to Flamsteed, or to the Observatory, is doubtful. Two are illustrated here, one having the engraved signature of Flamsteed, but this hardly establishes ownership, as the date, 1691, is later than Moore's gift by fifteen years. Flamsteed, in his later life, took Holy Orders, and removed to Burstow, in Surrey. He died in 1720. Some time before (the date is uncertain) he caused the three clocks to be removed from the Observatory, and a lawsuit with the Greenwich authorities followed, defended, as far as can be ascertained, by Flamsteed's widow, and the right of the Flamsteed family to the clocks was upheld. Shortly after, together with other instruments, they were sold to pay Flamsteed's debts, and disappeared. In 1858 a quadrant was found and restored to the Observatory, but whether this was the one given by Sir Jonas Moore is not definitely established.

The three clocks were movements only, without cases, made to hang in the Octagon Room at Greenwich, in recesses allowing for the fall of weights and the swing of pendulums. The first one [PLATE A] is now in the Hanover Chapel, Bellenden Road, Peckham, fitted into a crude and later case. The second [PLATE B] came into the hands of Mr. Percy Webster some time ago. Both are by Thomas Tompion, and on PLATE B, on the lunetted pierced plate below the hands, is engraved, "Sr. Jonas Moore caused this movement with great care to be thus made, A°. 1676, by Tho. Tompion." At the top of the lunette is "MOTUS ANNUUS," the clock having a duration of one year between windings. The outer circle of the hour ring is engraved and numbered for each minute from one to sixty, repeated twice, with a centre seconds hand. Another pointer indicates the hour, and there is a separate seconds dial.

The dial plate is now covered with red velvet, and it is difficult to conjecture what its original state must have been. It is probable that the dial was always covered with some dark material (possibly black velvet), so that the position of the slender hands could be easily noted, but the spandrel corner pieces are, almost certainly, later additions in both clocks. The patterns are identical on the two dials, with the result that they are too small for the one and too large for the other.

The Peckham clock [PLATE A] is of three-month duration, the hour ring engraved for decimal time, numbered from 1 to 0. The seconds dial is figured in the same way, but with six divisions between each number. Duodecimal time is indicated through the lunette to the right of the hand collet, by a revolving plate and a fixed pointer. Both clocks are one-train, non-striking.

There is every indication that the two date from approximately the same time, and that the engraving of the name, "J. Flamsteed, 1691," is later, possibly at the time immediately after the dispute with Newton, when Flamsteed had the idea of marking his own property. It

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would be interesting to remove the velvet from the plate of [B] to see if the dial was similarly engraved.

Mr. Webster has pointed out the curious fact that the movement of the year clock, in spite of its great importance, especially at its early date, has nothing of the fine workmanship which one associates with the work of Thomas Tompion. He says he has noticed that the great improvement in precision and finish occurs, in Tompion's work, only towards the close of the seventeenth century, after the association with Edward Banger had commenced in about 1690. On points such as these, Mr. Webster's statements have an authority which is unquestionable.

THE IVEAGH BEQUEST

BY A. C. R. CARTER

IT is using no term of hyperbole to state that the grandeur of the Iveagh bequest has literally stunned the art world. If the benefaction had been merely a single picture—the mighty self-portrait by Rembrandt—in which the painter reveals himself as anticipating to the full every word that Henley wrote about a man remaining captain of his soul despite every sling and shaft of adversity—there would have been much public gratitude. For this great portrait is a compensation for that earlier exercise in self-communion which left the Earl of Ilchester's collection some years ago for the Frick Gallery, and is more dominating than the smaller Rembrandt portrait in the National Gallery, wisely bought for 410 guineas, in Viscount Middleton's sale at Christie's in 1851.

The well-kept secret of the late donor's munificent intentions considerably added to the general wonderment, as one remembered that such bequests as the Wallace, Layard, and Mond had been fully presaged. Then, too, the present generation of art lovers had little or no knowledge of the Iveagh collections, and it was the owner's stern determination and practice to forbid the visits of eager viewers, especially if any such had either professional connexions or intentions. It was in the late 'eighties that Lord Iveagh, then Sir Edward Guinness, amassed his treasures, and, as may be conjectured, it was the late Sir William Agnew through whom the acquisitions were made. I remember hearing at the time that a British collector had spent half a million sterling in a very short period. When loans to the winter exhibitions at Burlington House afterwards contained famous pictures sent by Lord Iveagh, some of which had previously been lent under other names—notably that of the Marquis of Lansdowne—it was easy to divine who this *novus homo* was in the collecting world.

As far back as 1877 Lord Lansdowne had lent this self-portrait by Rembrandt, for example, but it was not openly revealed that Lord Iveagh had bought it from him until the Rembrandt Tercentenary Exhibition at Burlington House in 1899. Incidentally, it is permissible to think that the Sir Edward Guinness of 1888 was not unduly impressed by *The Mill* when lent by Lord Lansdowne in that year, otherwise we should not now have to mourn its departure for the Widener collection in 1911. The sale history of the Rembrandt is amazing. The first trace is the Comte de Vence sale, 1761, when the meagre price was 481 francs. At a similarly small sum in 1767 it left the Hennessy collection at Brussels, and we find it next realizing 9,450 florins in the Danoot sale, 1828, when apparently Buchanan, the Sir Joseph Duveen of his age, acquired it. The famous Dutch dealer, Nieuenhuys, next owned it, and he passed it on to one of Lord Lansdowne's predecessors at about £800. No disclosure will probably be ever made as to the prices which Lord Iveagh paid, but Mr. Fred Fox, who was with the Agnews at the time, states that the staff used to be startled day by day at the conclusion of another huge deal, for which Lord Iveagh paid immediately without waiting for "the bill to mount up." The second Iveagh Rembrandt—the portrait of a woman standing by a table—came also from Lansdowne House, whither it had gone formerly from Lord Wharncliffe's collection. This was at the Rembrandt Tercentenary Exhibition also, and is inscribed and dated 1642, being a canvas 42 ins. by 36 ins.; the measurement of the self-portrait being 45 ins. by 37½ ins., and the presumption of date about 1663. While on the subject of the Lansdowne Rembrandts, it is interesting to recall that, as far back as 1883, the first exportation to New York happened, the portrait of a man in a broad-brimmed hat, 23¼ ins. by 25 ins., now in the Metropolitan Museum, being then sent out to the Henry Marquand collection, which was dispersed in 1903.

The Van Dyck full-length portrait of the *Princess of Phalsburg*, 83 ins. by 49½ ins., is the portrait of Henrietta, sister of the Duke of Lorraine, signed by the artist, "ANT. Van Dyck, eques fecit," and also inscribed "Henrietta Lotharinga, Princess de Phalsburg, 1634." In a black silk robe over a white brocaded skirt with rich lace ruffles, pearl earrings, and necklace, she is posed with her right

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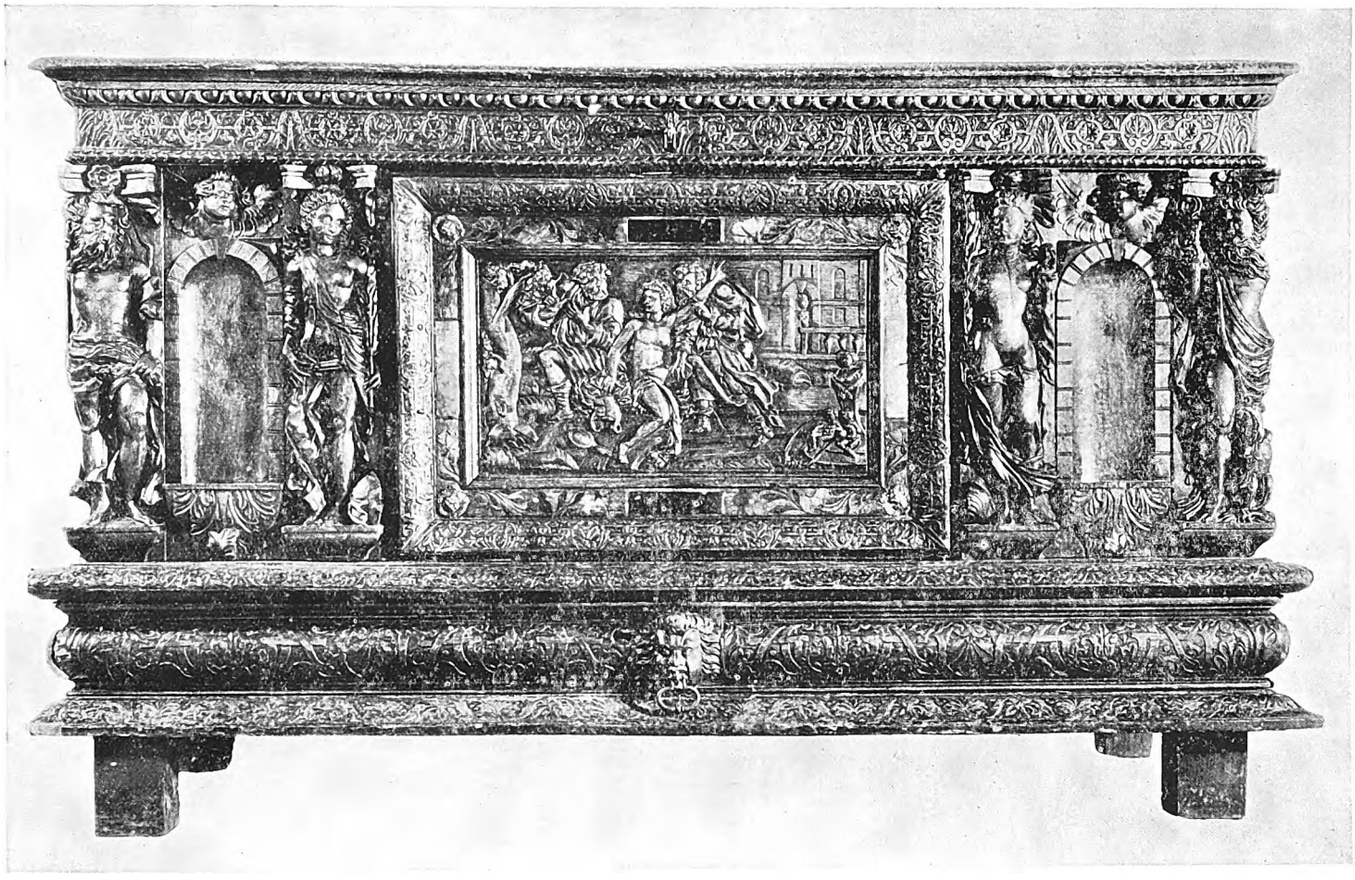
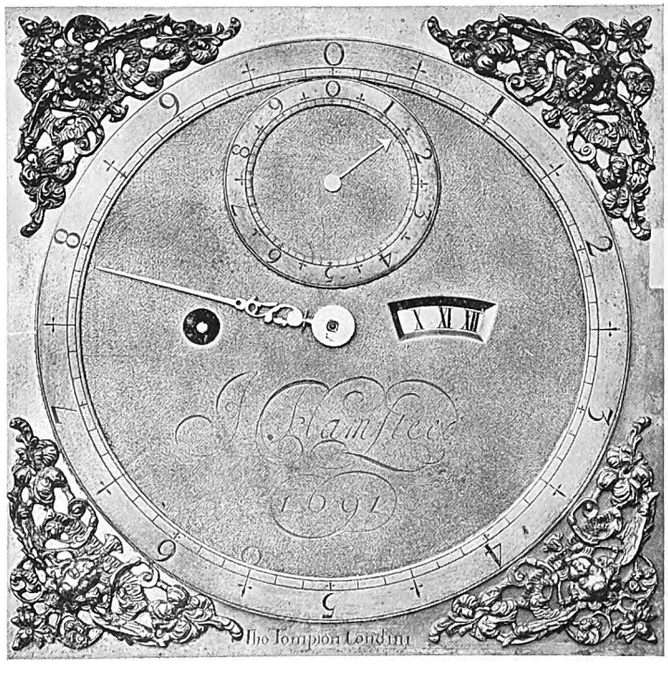
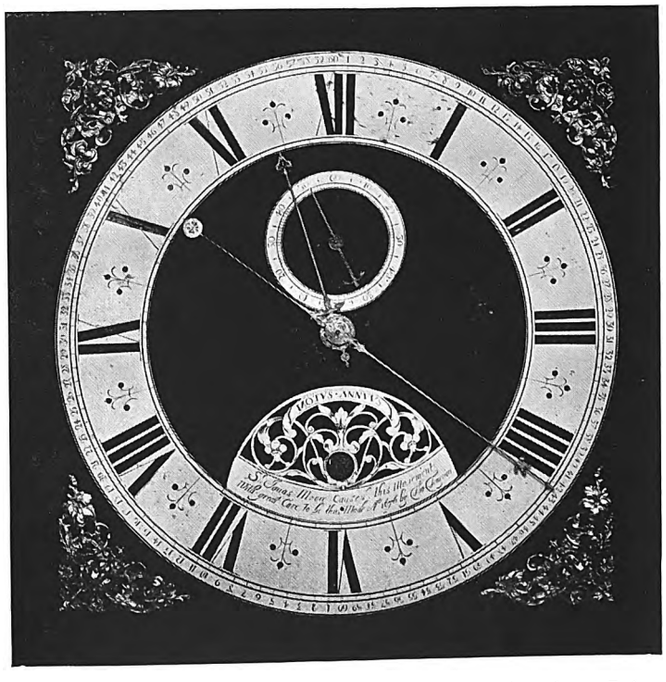


Carved Oak Chest; height 0.99 m.; width 1.63 m. French, Renaissance. (Private Collection, America)

Plate V. Recent Acquisitions by American Collectors



A—Clock, by Thomas Tompion, made for John Flamsteed. Hour ring engraved for decimal time. (Hanover Chapel, Peckham)



B—Clock, by Thomas Tompion, made for John Flamsteed. (Mr. Percy Webster)

Flamsteed's Clocks from Greenwich Observatory

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hand resting on the shoulder of a negro page. In the first Hamilton sale, 1882, this showy *portrait d'apparat,* then entitled *Henrietta Lotharinga,* was bought by Mr. Frederick Davis (who afterwards with his son, Charles, negotiated the Blenheim Palace deal) for 2,200 guineas. The portrait was lent by Lord Iveagh to Burlington House in 1892, and again in 1900 to the special Van Dyck Exhibition. There is not any trace apparently of any Iveagh loan of the second Van Dyck portrait mentioned in the bequest as *James Stuart, Duke of Richmond,* but there is a strong likelihood that this is the full-length (76 ins. by 49 ins.) which was sent to Burlington House in 1894 by the Earl of Leicester. Son of Esmé Duke of Lennox, this James was created first Duke of Richmond in 1641, and was a devoted adherent of Charles I.

The virile portrait by Frans Hals, which in the brief official announcement is simply entitled *The Man with a Cane,* should at once be relieved of this anonymity, because the man represented is that famous Dutch colonist, Pieter van den Broecke, of Antwerp, the founder of Batavia. Under its proper style this portrait was lent in 1891 to Burlington House by Sir Edward Guinness (as he then was), along with a Teniers, and two by Metsu, which are not in the bequest. But it is convenient here to mention that two other loans in 1891 are included for the Ken Wood Gallery. Allusion is made to the composite landscape by Rubens and Snyders of *Rubens and his Wife,* garbed as peasants going to market, 48½ ins. by 47 ins., and to *Old London Bridge,* by Claude de Jongh, 20 ins. by 66 ins. A smaller version of the latter fetched 500 guineas in the Wynn Ellis sale, 1876. As for the Hals portrait, measuring 26½ ins. by 21 ins., any previous sale history or provenance is somewhat dubious. It is not the portrait which, in fetching 960 guineas in the De Zoete sale, 1885, marked the first occasion at auction when a Hals topped £1,000. This was a much larger portrait, measuring 45 ins. by 36 ins. The proof, however, which it gave of Hals's rising value in the art market was one of the factors which induced Sir Edward Guinness to purchase a fine example of the artist's powers. Moreover, I think that I am right in stating that the year 1891, when he lent this Hals and five other pictures to Burlington House, was the first when he was shown publicly to be a collector.

The Iveagh Vermeer, *The Guitar Player,* is presumably the picture which was lent to Burlington House in 1892, and then stated to be signed " JVMEER " (JVM connected). It is a panel, 19½ ins. by 16½ ins., and depicts a lady in white dress and yellow jacket, trimmed with ermine, seated facing the spectator. This picture is bound to cause some discussion, because Dr. Hofstede de Groot states that by 1896 the work was in the possession of Mr. Stephen Gooden, and is now in the Johnson collection at Philadelphia. If Gooden were alive he could definitely clear the matter, but this specific Iveagh gift points to the Johnson possession being another version. Lord Iveagh certainly did not buy from the Agnews to resell.

I still vividly recollect that luminous Cuyp, *Scene on the River Maas* (38½ ins. by 52½ ins.), which was lent to the Winter Exhibition in 1903, and a glance at my catalogue finds the laconic pencil note against it: " Great ! " This noble work should assuredly be hung near Old Crome's *Yarmouth Frolic,* mentioned later. The difficulty which any writer encounters at this stage in dealing with the former provenance of these Iveagh pictures is especially exemplified here. By a process of elimination, one knows that this Cuyp is not the Brownlow picture, for example, which fetched 17,500 guineas four years ago. One is not wholly satisfied with the conclusion, yet there seems to be presumptive evidence that this Iveagh Cuyp may be the magnificent work which used to be at Bowood. It is certainly strikingly akin to the Lansdowne picture, which nearly a century ago cost £1,250.

" Old Crome " is especially well represented by the *Yarmouth Water Frolic,* which I well remember causing more than a flutter when it realized 2,600 guineas in the Selwyn sale, 1894, a very considerable sum in those days. It exhibits literally all the fun of an old English regatta, and is alive with atmosphere, and dances with the reflections in the water in the light of the setting sun. The canvas measures 42 ins. by 68 ins., and those who saw it at Christie's in 1894 had to wait until 1910 before seeing it again at Burlington House. Most of the present generation have never cast eyes on this admirable composition.

The single Iveagh Turner, *Fishing Boats on a Lee Shore,* may be remembered by some veterans as the picture which was lent to the Guildhall twenty-eight years ago. Painted in 1802, on a canvas, 35½ ins. by 48 ins., it is the work formerly in the collection of Lord Delamere, and afterwards appearing in the Benoni White sale, 1879, when it brought 2,300 guineas, given by Sir William Agnew. It shows the influence of Ruisdael.

With regard to the portraits by Gainsborough, Reynolds, and Romney, one finds that most of them were acquired by Sir William Agnew from the family-holders, but a note may be added that the Reynolds *Kitty Fisher as Cleopatra* (dissolving the pearl) is the work which fetched 2,350 guineas in the Earl of Morley's sale, 1876.

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RENOIR AND HIS FRIENDS IN RETROSPECT

BY R. R. TATLOCK

THE remarkable Renoir portrait reproduced in colour in the accompanying PLATE suggests a consideration of the effect which that artist and the group of geniuses of which he was a member have had upon later art, especially in England. Adequately to deal with such a subject would necessitate a great deal of space, but it may be worth while here to try to indicate shortly the general lines on which a more complete discussion might be built up.

Cézanne, Van Gogh, Gauguin, Renoir—these are the four names that have echoed and re-echoed in the salons and the galleries where the question of the grandfathership of post-Impressionism has been continually bandied about. During all those years it has been assumed that the four were in all essential respects alike. But now it is becoming discernible that these rapidly receding figures really all differed greatly in their psychology, and therefore not only in their æsthetic but in their art; and that their spiritual descendants differ correspondingly. Cézanne, the Grand Turk of the establishment, was the most prolific. It is he, far more than any of the others, who must be held responsible for the drift of pictorial art into that hocus-pocus of planes, cylinders, and pyramids that came to be called Cubism. English semi-abstract art, in spite of its close kinship with much of the art in several orthodox collections like the British Museum, was practically killed by the publication of Mr. Clive Bell's "Since Cézanne," with its provocative finale, "Plus de Jazz." Not that the rout of the Cubists necessarily carries with it a denial of the fruitfulness of Cézanne's stock, which is a complicated subject; on the contrary, learned research within the maze of later names that are more or less justifiably connected with that of Cézanne, makes it clearer and clearer that that master's half excursions into many dissimilar spheres set a thousand dissimilar hearts a-beating and brushes a-painting. Whether one hates or loves the man, one must admit that he has much (both good and bad) to answer for.

Van Gogh and Gauguin we now see to have very little connexion as artists with Cézanne, and less than was supposed with one another. They have borne different, less varied and considerably less interesting fruit than Cézanne's. Both undoubtedly have vaguely tended to make later artists (apart from the imperturbable Academicals, who are really more scientists than artists) more serious and more sincere, and have inspired excellent oral and written criticism; but at the same time there is no denying that one result of the influence of Van Gogh has been to persuade many critics to take too seriously the quasi-mysticism that characterizes so much of the present-day painting that is balanced between the two stools of the Academies and Modernism. Van Gogh's interpretation of design was much simpler than Cézanne's, and has been the more readily understood by the young, and in that sphere his influence has been extremely wide and salutary. But those who have tried, honestly or otherwise, to interpret the mind of Van Gogh have invariably failed. The blunt truth prevails—Van Gogh's mind was not normal, and his message, consequently, has not been grasped even by the most intelligent of those whose minds are.

Gauguin was, we now see, a most superior pattern-maker, very unlike Cézanne, of quite the same genre as Whistler, and a superb though not a subtle colourist. His case is the simplest to realize. He more than the others has determined the special character of, at any rate, the most superficially attractive modern decorative art. Without Gauguin, the London Underground Companies' posters, for instance, could not conceivably have existed.

Renoir, with Cézanne, carried design very much further than did the others. Both exploited the possibilities that lie, as it were, behind the superficial picture-plane, and re-established on an enduring basis the principles of three-dimensional design. The slowness with which both have been absorbed by the later schools is partly due to the extreme difficulty of the tasks with which they chose to occupy themselves, to the rarity of the occurrence of kindred spirits, and to the strange detachment of both from the multitudinous interests that normally occupy the minds of artist and layman alike. There is, however, a profound difference between Cézanne's and Renoir's attitude to life. Cézanne, as Mr. Fry very convincingly demonstrated in his recent course of lectures, was at first a romantic so violent that even looking back dispassionately from the present time most of us can hardly succeed in adjusting ourselves to the fancies to which he abandoned his mind. Later on he became, on the contrary, a formalist so severe, one whose desire to be a vehicle of the ordinary emotions of other people was so attenuated, that again he is apt to put off whoever might aspire to follow the lonely track he marked out.

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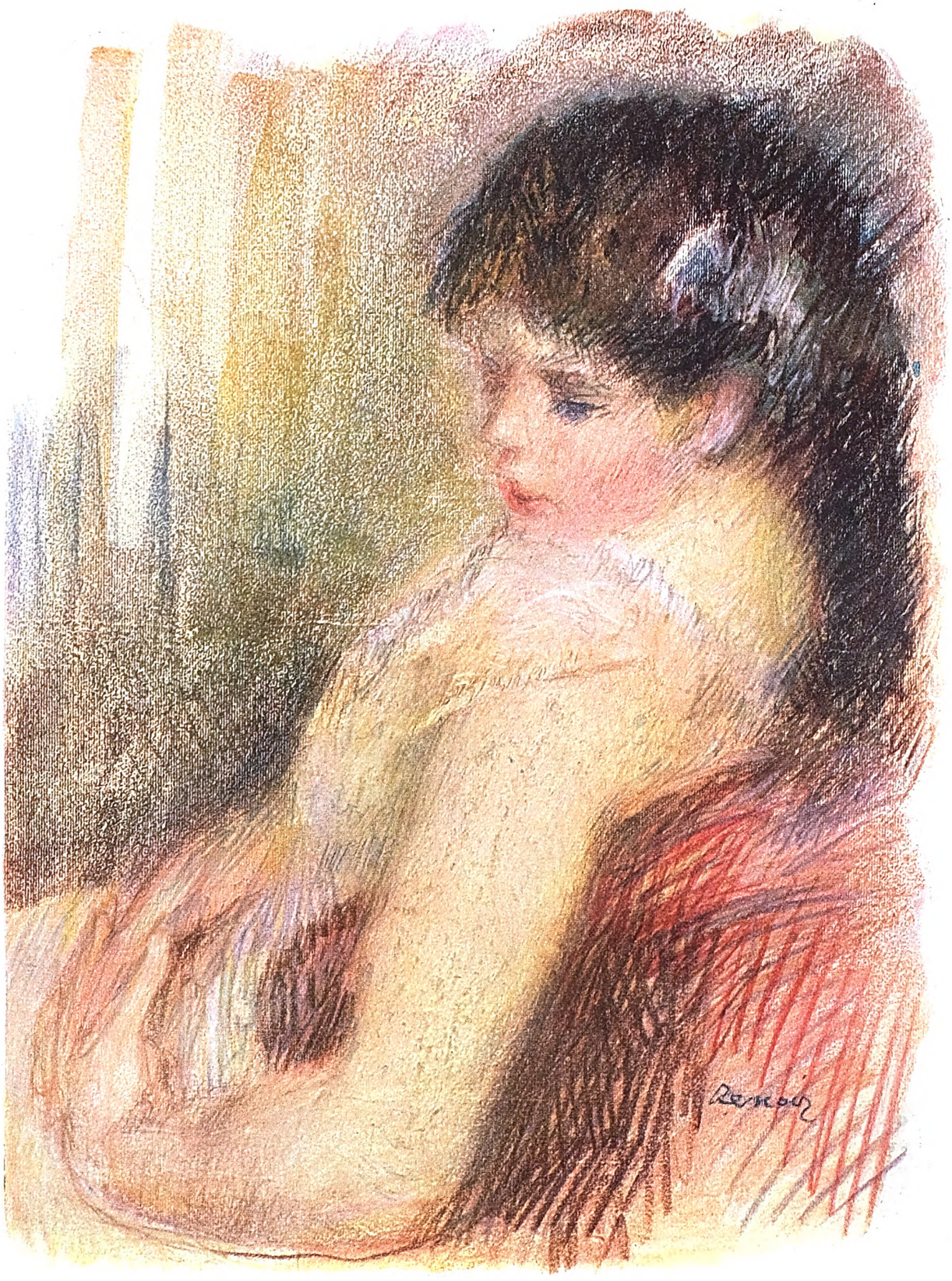

Portrait d'une Jeune Fille assise, by Renoir. Pastel, 61 by 46.5 cm. (Mr. P. M. Turner)

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Chinese tomb figures of mounted foreign servants. Red clay with white slip. Perhaps T'ang period. Height of each 35.5 cm. (Messrs. Bluett & Sons)

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Now, Renoir, only less significant than Cêzanne as a master of composition and colour, was almost ludicrously unlike him in every other way. His response to the appeal of visible life had the directness and simplicity of that of an adolescent. He hardly ever developed character as an observer of life, and usually lacked entirely the sort of subtlety of feeling that we associate with the poetic temperament. Plump, pink, nude girls, luscious fruits, and everything that to the unsophisticated is pleasant and desirable, were all Renoir, the artist, wanted of the visible world. Just as Cézanne has dismayed the young by his austerity, Renoir has dismayed them by the limitations of his vision and the crudity and monotony of his sensual preferences.

But among the works of both artists, especially Renoir's, there are surprising exceptions. The picture before us is, like Mr. Samuel Courtauld's *La Loge,* a notable case in point. There is a touch of caprice in the way in which Renoir has described his charming little sitter. It is as if while he painted her according to his usual rather unvarying method, some interchange of wit or of chaff between the artist and his model had affected the movements of his brush, had subtly affected, almost unperceived, that strict co-ordination of hand and eye on which he was accustomed to depend. The colour has a certain daintiness not often so exquisitely as here; the actual strokes of the pastel, too, have an exceptional fluency and lightness. But what impresses most of all is the flower-like grace of the general arrangement of the forms. Nothing could exceed the beauty of the rich curve of the looped arms set against the rounded, tilted head, and the heaving mass of fluff over the breast. The picture is, all things considered, one of the most precious of those belonging to this period of Renoir's career.

SHORTER NOTICES

TWO EXHIBITIONS OF CHINESE OBJECTS.—In the exhibition held at Messrs. Bluett's during the latter half of November, ceramic objects were by far the most numerous. Specially notable were three *ying ch'ing* bowls which bear evidence of having been buried. Their translucent body of almost egg-shell thinness, their opalescent "blue of the sky after rain," their incised decoration of geese and phœnix designs done with masterly significance, and, in short, the supreme technical achievement displayed in every process of their fabrication surely warrant the surmise that they may be examples of the lost Imperial Ju ware. At the other end of the scale of ceramic evolution were several modest vessels of pre-historic painted pottery, like those made familiar to us by Professor Andersson's excavations. Four clay figures of riders on horses were particularly arresting, because of the forceful modelling and because of the humorous way in which the different types of foreigners are characterized [PLATE I]. The horseman who holds in his arms a greyhound reminds one that dog-racing was an ancient sport in China. When the famous Taoist adept, Ko Hung, of the third century A.D., wrote his own biography, among the virtues which he complacently claimed was abstention in his boyhood from games and gambling; and he specifies attendance at dog and horse-racing as one of these frivolities. We know that the greyhound existed in China at least as early as the beginning of our era, for it appears in the Shantung tomb sculptures. There are hunting scenes in which it figures, and doubtless it was used for racing. Two of the horsemen carry each a dwarf, one of whom plays a flute and the other cymbals. Dwarfs and deformed men are common among Chinese tomb figures, but, apart from this fact, historical records show that for centuries the custom was to include these unfortunates in the retinues of the great—a custom paralleled in Europe. The fourth horseman holds a ewer which probably had a handle, now lost. This bird-shaped type of vessel is fairly common among the pottery ascribed to the T'ang. Judging from the statuettes excavated from tombs, the rich and great usually had foreigners for their servants, and especially was this the rule as regards grooms. Probably, therefore, these four mounted figures form part of the funerary retinue of an important person, and as such they represent a mitigated survival of the barbarous practice of immolating servants to attend on their master in the next world.

The range of the exhibition recently opened at Messrs. Yamanaka's is as wide as it is varied. Perhaps the most ancient object is a fine ivory carving [PLATE II, A and B], supposed to be a relic of the Yin dynasty, more than thirty centuries ago. The Yin attribution seems warranted, because the carving resembles certain finds which a pupil of Mr. Lo Chên-yii obtained at a place in Honan, recognized as the site of a Yin capital. These are known to us from the illustrated catalogue entitled *Yin hsü ku ch'i wu t'u lu.* Many have recently gone to Stockholm, where also is the Sirén Collection containing other like objects. In M. Pelliot's catalogue of M. Loo's jades are several similar carved ivories. The question whether these are actual relics of the Yin dynasty has yet to be

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settled; there are strong reasons for believing that they may be. We must await some such proof as an authenticated excavation where this type of carving is found associated with inscribed bones indicating their age. Judged from the point of view of plastic art, this carving is the most accomplished among the alleged Yin relics known to one. It is superior to the British Museum antler, which is little more than a natural form decorated on its surface. This is a dragon carved out of a solid piece of ivory.

The two pigs [PLATE II, C and D] are specially welcome because of their unmistakable piggishness. Less obvious pigs, most of them conventionally represented in green jade, are met with in sufficient numbers to justify the belief that they were commonly buried with corpses. Chinese writers insist on recognizing them as *hu,* or jade tigers, despite their untigerishness. Having decided that they are *hu,* the Chinese writers characteristically search the classics for explanations of their significance as *hu,* and accordingly declare them to be " offerings to the God of the West," or used for " mobilizing troops," and so forth. Even Wu Ta-ch'êng (in *Ku yü t'u k'ao,* f. 73) calls them tigers, and, in consequence of a passage in the *Chou li,* surmises that they may be the token of authority carried by an envoy from a mountainous state. Now that these two excellently modelled and naturalistic pigs have turned up, there can be no more excuse for recognizing others of the class as tigers, or for formulating explanations which may fit tigers, but not pigs. Their real significance remains to be discovered. That they are buried with corpses is proved by the fact that one was found in the coffin of a Chinese tomb excavated by Professor Sekino in Corea. Objects from this tomb are discussed in THE BURLINGTON MAGAZINE of October, 1926, and on p. 198 is a plan showing the contents of the coffin. Close alongside the handle of the sword lies the jade pig. Lacquer objects from this tomb in Corea are dated 11 A.D., but the wooden pig from Turfan [PLATE II, D] is probably centuries later. Thus we see that these funerary pigs are widely spread as to both space and time.

Two Buddhist paintings, though but rough affairs, are interesting because they are dated 607 A.D., and they exemplify certain methods of technique. The black outline is apparently freehand, and the absence of some mechanical process seems strange when each painting is one of 200 copies, as the inscriptions inform us. The colours are blue, crimson and pale mauve; and the absorbent nature of the coarse brown paper necessitates a vehicle with body. Accordingly the pigments have been mixed with some substance, such as rice-paste, which makes them opaque.

Pottery tomb figures are notably represented. Three horses are unusually fine, and there are some types of fabulous beings hitherto unknown. Two dancing girls are shown posturing with infinite grace, their long sleeves floating in the air. Of small bronze antiquities there are many. Specially noteworthy is a square mirror of the T'ang period, decorated with birds, flowers and butterflies in gold and and silver, embedded in a lacquer ground. The most highly valued object is a small porcelain vase, made to imitate the enamelled glass famous under its workshop name of the Ku-yüeh Pavilion. It is a marvel of ceramic achievement.

W. PERCEVAL YETTS

STILL-LIFES BY ZURBARAN AND VAN DER HAMEN.—We are able to-day to add to the series of still-lifes painted by Zurbaran a hitherto unknown example. As Sir Robert Witt and the present writer remarked in their articles in this Magazine (July, 1924, and August, 1926), those once famous productions of the great Spanish painter were for a long time unknown to modern amateurs and scholars. To the signed pieces in the Khanenkho Collection and in a private collection in Rome, both reproduced in this MAGAZINE, we add [PLATE A] an unsigned work, which betrays the same characteristics. This canvas belongs to Mr. M. de Nemes, of Munich.

It is most interesting to compare this painting, whose most unusual combination of power and charm seems so subtly connected with its essential simplicity, with a similar but much weaker work [PLATE B], a Madrid production by a contemporary artist, Juan van der Hamen y Leon. This picture is a pendant to another *Still-life,* with a basket with fruits in the centre, signed and dated 1625, both being in the Prado (hanging in one of the crowded couloirs). There is apparent the same " Caravaggiesque " tendency which we remark in Spain from the appearance of the still-lifes, signed and dated 1602, by Juan Sànchez Cotàn.

Van der Hamen, who was born in Madrid in 1596, and who died in 1632 or even earlier, is, of course, much less vigorous in drawing, in modelling, in design, and in other respects than is Zurbaran, but the interesting thing to note is that he undoubtedly did have the peculiar sense for still-life that has been presumed to be almost absent in Spanish painting of the period. No doubt this he inherited from his Flemish ancestors.

AUGUST L. MAYER

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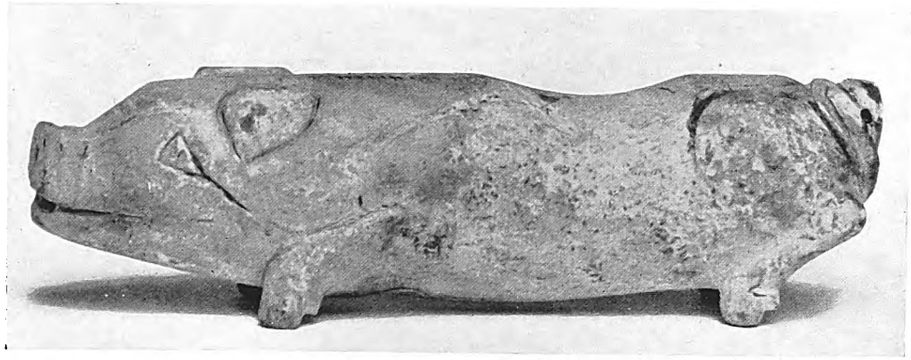
A—

—B

C—



—D

A and *B*—Ivory carving attributed to Yin period (*c.* 1200 B.C.). Length 9.5 cm. [The height of the carving as shown in B is lessened owing to an accident which resulted in the lower part of the claw, shown in A, becoming detached along an old fissure after the photograph A had been taken. Considering the invariably laminated condition of Yin ivories, this is an unusually well-preserved example.] *C*—White jade pig. Provenance and date unknown. Length 11.4 cm. *D*—Wooden pig from a tomb in Turfan. Perhaps eighth century. Length 10.2 cm. (Messrs. Yamanaka & Co., Ltd.)

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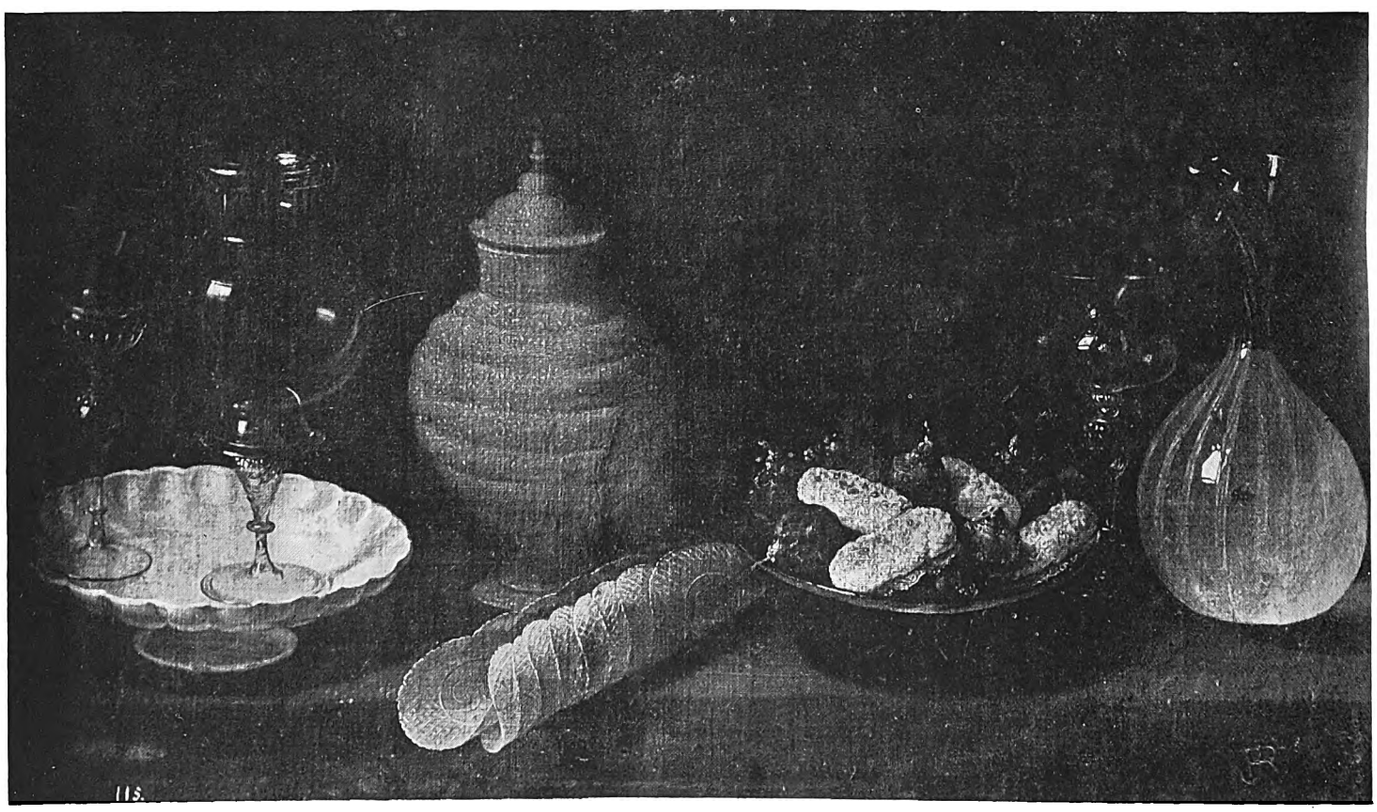
A—Still Life, here identified as by Zurbaran. Canvas, 45 by 83 cm. (Mr. M. de Nemes, Munich)



B—*Still Life,* by Juan van der Hamen. Canvas (Prado)

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THE LITERATURE OF ART

EAST AND WEST IN ARCHITECTURE. BY M. S. BRIGGS.

INDIAN ARCHITECTURE. By E. B. HAVELL. Second edition. 282 pp. + 130 pl. (Murray.) 42s.

THE ARCHITECTURE OF THE RENAISSANCE IN ITALY. By the late W. J. ANDERSON. Fifth edition. Revised and enlarged by Arthur Stratton. 316 pp., ill. with 90 pl. (Batsford.) 21s.

These two books form a striking contrast, for whereas, Mr. Havell, in the dozen fresh pages that he has added to his first edition, is content to say in effect, " I told you so," Mr. Stratton has had to revise Mr. Anderson's work very considerably to bring it into line with modern ideas.

" Indian Architecture " first appeared in 1913 with a definite topical purpose. The " New Delhi " was about to be planned and it was his object to prove that Indian craftsmanship and indeed Indian architectural design ought to be utilized in that great project to a far greater extent than had been the case under what he calls " Macaulayism," by which he means the forcible Europeanization of Indian intellectual and artistic ideas. Thus his book, while ostensibly a history of Indian architecture, gains in interest and perhaps loses in historical value because it contains so much propaganda. It contains constant references to the stupidity of the official mind and the bad taste of English engineer-architects. But the strength of his convictions makes his chapters lively reading, and he demonstrates very plausibly that Indian architecture is a national thing, not a somewhat clumsy blend of Saracenic and Hindu forms. He also lays effective stress on the continuity of design among native architect-craftsmen that has persisted right up to the present day, whereas he says that under official architects the only feature that is Indian is the applied ornament. Early in 1913 a number of well-known people presented to Parliament a petition in favour of adopting this point of view in the design of the buildings for the new capital. Mr. Havell prints this petition as an appendix, and adds a new chapter which contains very little description and no illustrations of the New Delhi, but laments the blunder that has been committed, in his opinion, by ignoring Indian native tradition and talent. His one hope for the future is that the mistake has been so colossal that it cannot fail to serve as a warning.

For thirty years Mr. Anderson's admirable volume has been acknowledged as the standard English book on Renaissance architecture in Italy. But fashions in architecture are notoriously fickle, so that though he complained in the preface to his first edition that the work of the earlier masters had been hitherto neglected by Fergusson and other critics, the boot is now on the other leg, and Anderson's own treatise has long been regarded as less than just to the later periods. But apparently his publisher's motto has been " Safety First," so that Mr. Stratton's much-needed revision of the original work appears some fifteen years after the publication of the two books on Baroque architecture which led to a change in public opinion about that misrepresented and misunderstood last phase of the Renaissance. Baroque, as one realizes with some amusement, has already become respectable; indeed it has been accepted so freely during the last decade that another change of fashion may now be due, in which case the elaborate care displayed in bringing " Anderson " up to date may be love's labour lost. Be this as it may, Mr. Stratton has very skilfully adapted the first five chapters of the book to present-day notions with slight alteration, has added three or four pages of text to the sixth chapter and suppressed all passages in which Baroque is disrespectfully mentioned, and—reinforced by a Professor of History—has added a new chapter in which it is sympathetically treated and the story carried up to the period of " Neo-Greek " in the early nineteenth century. In view of all these precautions, the book may now be safely entrusted to the hands of innocent young students. It must be said that each edition has shown a progressive improvement in the number, choice, and reproduction of the illustrations, which now form a really excellent series.

THE EUMORFOPOULOS COLLECTION. BY W. PERCEVAL YETTS.

THE CATALOGUE OF THE GEORGE EUMORFOPOULOS COLLECTION OF CHINESE, COREAN, AND PERSIAN POTTERY. By R. L. HOBSON. Vol. IV, The Ming Dynasty. Vol. V, The Ch'ing Dynasty Porcelain. Each 82 pp. + 75 pl. (Benn.) £12 12s. each vol.

These two volumes cover five centuries of ceramic production, from the establishment of the Ming in 1368. Even enthusiastic lovers of the Sung and earlier wares must admit the pre-eminence in technical mastery attained during this period. The reputation of Chinese potters as the best the world has seen might rest securely on that alone. Moreover, prolific output from the kilns of China during these five hundred years has brought the West into familiar contact with the later porcelains. Hence the two volumes under review are likely to appeal strongly to a larger number than the first three of the series, although the Eumorfopoulos Collection is peculiarly rich in the earlier wares.

The comparative abundance of Ming and Ch'ing porcelains puts the collector's critical acumen to a proportionately severe test, whether his aim be to acquire a range typifying the various categories of ceramic technique or one representing the best artistry of the period. That the maker of the Eumorfopoulos Collection has exercised singular discernment and æsthetic instinct while combining these two aims is nowhere more apparent than here.

To arrange 876 objects with due consideration to classification and pictorial compatibility is a formidable task, and it is not less formidable when the plates on which to arrange them are exactly limited to 150. The problem can be solved only by reducing the reproductions to some uniformity as to size, and one must not cavil if the relative proportions of the actual objects are thus to some extent obscured. In most respects the plates are excellent. The brilliant photographs by Messrs. Fall are reproduced in collotype prints, which are specially good in the fourth volume. Probably never have more adequate coloured presentments of Chinese porcelain been published, and the success is primarily due to the extraordinary efficiency of

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the artists who did the water-colour pictures. The PLATE accompanying this review exemplifies their truthfulness, notably in the portrayal of ceramic texture. Only one of the fifty coloured plates can I find which falls short of the uniform high standard, and that is No. LXIII in Vol. V, where the violet-blue glaze is printed a too-pronounced mineral violet. A blemish in another department of the production is the printing upside-down of a line of large Chinese characters on page 64 of Vol. V. That Mr. Hobson passed this in the proof stage is unbelievable. It is an accident which should not be allowed to occur in an expensive work of this kind.

On Plate XXXIX of Vol. IV, there is a full-page figure which Mr. Hobson identifies, I think wrongly, with the canonized warrior Kuan Yü. It must surely represent another warrior, the redoubtable queller of demons who is commonly known as Chên Wu. He has several other names and functions, and I have heard him called by ignorant peasants P'i-fa Lao Tzŭ, which means "the Lao Tzŭ with hanging hair." That manner of wearing his hair is, in fact, distinctive of him. Often he is dressed in cuirass and thigh armour over a black robe with long sleeves, but his feet are generally bare. The black colour of his robe (represented in this porclain figure as violet-purple) is consistent symbolically with the cult which regards him as the personification of a northern constellation, and consistent also is the presence of tortoise and serpent which often accompany him. So far as my observation goes, Chên Wu must be one of the most popular of Chinese deities. His image may be seen in countless shrines throughout central and northern China, and perhaps in other provinces as well. This ubiquity, probably due to his function as an arbiter of the duration of human life, explains why he is so familiar to the porcelain collector.

The Development of the Theatre. By PROFESSOR ALLARDYCE NICOLL, M.A. 247 pp. + 271 pl. (Harrap and Co.) 42s.

This survey of what, for want of a better term, may be named "theatrical art," seems to represent the first serious attempt to review the subject as a whole and to trace its continuity and logical development from its beginnings in the Greek theatre up to the present day. Both the architecture of the playhouse and what we are encouraged to dub the "décor" (though the English word "setting" would serve equally well) of the productions, are exhaustively reviewed, from the time of Sophocles to that of Shakespeare, from that of Æschylus to that of Archer. Interesting research work is done in tracing the overlapping of periods and traditions and in discovering, as it were, the remnants of the classic theatre in that of the Middle Ages, and of the Mediæval in the Georgian. The numerous illustrations enable the reader to follow with ease the gradual transition in style evolved by the scenic artist and to note in what degree his work follows on the lines of the pictorial art of his day and reflects its æsthetic tenets.

The steady mastery of perspective is naturally exemplified with peculiar clarity in stage scenery and backcloths, in which the creation of illusion is of particular importance. The theatre of the Early Renaissance in Italy exploited the newest theories of the day and designers addressed themselves to the solution of its problems before all else. The theatre plans of Sebastiano Serlio combine the Roman traditions with the most advanced of sixteenth-century theories in painting, and largely upon his ideas are based the later efforts in theatrical art made by our own Inigo Jones, whose genius for experiment, however, led him into a number of dangerous by-paths.

It is Professor Nicoll's belief that no theatrical departure, appear it never so original, but has its roots in what has preceded it. The revolving stage of the London Coliseum is but an adaptation of what was a feature in the Japanese theatre of the past. Reinhardt's "Miracle" could hardly have been conceived in its entirety had it not been for the ecclesiastical processions of the sixteenth and seventeenth centuries. Nor could Gordon Craig be said to owe nothing to the Baroque Art of a rather later date.

To understand the inter-relation of the various phases of theatrical æsthetics should, in the author's view, do much to render the spectator increasedly appreciative of the efforts of the scenic artist to bring the theatre into line with the advanced movements of the time and thus enable the theatregoer to encourage both architect and designer to realize their conception of the manner in which progress should materialize. This understanding will undoubtedly be greatly strengthened by a study of this extremely readable volume. L. G.-S.

The Life and Works of Edgar Degas. By J. B. MANSON, Assistant Keeper, National Gallery of British Art. 55 pp. + 89 pl. (8 in col.). (The Studio.) 42s.

The debt which the world owes to the famous French critic Duranty was considerably increased on the day when he first took Degas to the Café Guerbois, and introduced him to Manet, Renoir, Monet, Sisley, Pissarro, and the rest of the Impressionists who used the place as a general headquarters. That was in 1865, and for Degas it was the beginning of his transformation from an academic disciple of Ingres to the fascinating artist known to the world. He became an Impressionist, but he never forgot how to draw; he became a master of atmosphere, but never lost his sensitive line, and what Mr. Manson calls his "strong feeling for arabesque." By 1870 the academic influences had been shaken off, and two years later he had embarked on the series of ballet subjects, upon which his fame so largely rests. The essential Degas was perhaps even more completely expressed in his latest phase, when he was painting scenes from the intimate life of women, but for most people, he remains *par excellence* the interpreter of the *danseuse*.

The present publication gives eighty reproductions, in approximately chronological order, of his paintings, pastels, prints, drawings and sculpture. Eight of these reproductions are in colour, and are remarkably successful, in view of the notorious difficulty of reproducing the peculiar quality of pastel. So fond was Degas of this medium that he sometimes used it in most unexpected ways, in an oil painting, or on a monotype foundation. Mr. Manson, in his lucid introduction, rightly insists on

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Chinese porcelain pot of the K'ang Hsi period. The Ch'êng date-mark, within a double blue ring, is inscribed on the base. Height 14.2 cm. (Mr. George Eumorfopoulos)

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the importance of his monotypes (of which he produced between four and five hundred), of his etchings, and of his sculpture. The last reveals most clearly of all his keen eye for characteristic movement.

The frontispiece to the volume consists of a hand-printed photogravure of a caricature of Degas by Manzi. There is a full bibliography and an invaluable list of works by the master, in public and private collections. J. L.

ART BOOKS AND GIFT BOOKS. BY R. R. TATLOCK.

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THE STUDIO.

J. R. Smith; E. A. Verpilleux. 6 pp. + 8 col. pl. each. (Masters of the Colour Print, III and IV). 5s.

THE CHILD IN OUR MIDST.—Are our children growing too sophisticated to condescend to read children's books, even at Christmas time? And is the modern publisher finding the modern child too terrifying to cater for, and too critical (for children I have often observed to be excellent critics) to face? These questions are raised by the unprecedented experience of our receiving this December only one book designed to please the young.

The bold publishers of it are Messrs. Black, the author and illustrator is Mr. M. A. Peart, its title is the attractive one, "Over the Moon," and its price is half-a-guinea. "The appearance," say the experienced Messrs. Black, "of a new fairy tale of distinction nowadays is a rare event," and if the experienced Messrs. Black do not know, who does? Even they have recourse on their prospectus to the prophecy that the book will be a pleasure to grown-ups, as well as a joy to children. What things are coming to we do not, to be frank, know. Can it be that next year we shall receive one children's book less than we have been sent this Christmas?

Anyway, if the Black-Peart faith in the continued existence of the old-fashioned child is justified, then they have done the right thing, for the book is about how Mary, watching the evening sky and thinking about the Dog Star, wondered aloud whether there was a Cat Star, too. Her tabby cat, Pouncer, looked up from washing herself. "Of course there is," she said—with consequences which we shall on no account divulge.

If the books on our editorial table accurately represent the situation in the bookshops, there is really no point in our recommending this particular work, for the parents and uncles numbered among our readers have no choice in the matter. If they are going to give a genuine children's book at all this year, it simply must be "Over the Moon."

Since the above notes were written, a set of two additional children's books, which, however, are evergreens, have been received. They are "Alice in Wonderland" and "Through the Looking Glass" (Macmillan). They are issued in separate volumes, and are illustrated by Tenniel's original drawings, some of which are done in colour.

ART BOOKS PROPER.

Having disposed of the young, if there are any young to dispose of, we shall now get back into our groove. By this time the young have probably got past Leonardo da Vinci, but there may be some among our older readers who are willing for old times' sake to read yet another book about the great man. Rachel Annand Taylor, in her formidable volume, "Leonardo, the Florentine" (Richards), has a great deal to say: "Persian red was the rich subtle colour that under-smouldered all her turquoise and emerald and pearly crossing colours," and so on through five hundred and fifty odd pages. I long to be at once conscientious and charitable at Christmas, but have to choose between being so to my author and to my reader. I fear the advice to the latter not to read the book at any rate until he has got over the holidays, hardly frees me from my dilemma, but it is the best I can do.

"Old Ship Prints" (Lane) would, on the other

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hand, be a perfect present for all who combine a love of art and of the sea. It is a British book through and through and is very well done. The plates are taken from that Macpherson collection which all enthusiasts hope may find a permanent home in Queen's House, behind Greenwich Hospital. The author is E. Keble Chatterton, and the book is illustrated by fifteen colour and ninety-five monotone plates.

" William Walcot, R.E." (" The Studio ") is the sixteenth volume of the " Modern Masters of Etchings" series, and is worthy of its predecessors.

" J. R. Smith " and " E. A. Verpilleux " ("The Studio ") belong to the " Masters of the Colour Print " series. J. R. Smith is J. R. Smith, and it is sufficient to say that the plates, considering the price, are well done; but we really cannot bring ourselves to commend the other volume.

ART-HOLIDAY BOOKS.

" The Stones of Italy," by C. T. G. Formilli (Black), is a talkatively agreeable book full of descriptions of the sights of that wonderful land to which we must all travel and travel again if we are to keep the spirit of art alive within us. Of the multitude of books of the same sort and dealing with the same inexhaustible subject it is a good example. The very numerous colour plates after the author's water-colours in the style of Sargent give it a chief place among the gift books of the season.

" A Majorca Holiday," by Ada Harrison, with sketches by Robert Austin (Gerald Howe), I can confidently recommend. The author has the rare gift among writers of travel books of being at once thoughtful and observant. The book has no particular connexion with Christmas, but one might as well read a sensible book now as at any other season of the year.

" The Charm of the Scott Country," " The Charm of Cambridge," and " Edinburgh, Mine Own Romantic Town," by the Rev. James Baikie, by S. C. Roberts, and by Gordon Home (Black), are all sound works, not too heavy reading, and yet rich in historical facts. The artists who have been entrusted with the work of supplying pencil sketches have done their business very well, and the editor has kept his team well in hand, so that the books are all written from a somewhat similar philosophical angle.

LITERARY ART BOOKS—OLD.

This is much the most formidable section of this season's art books. The greater number are established literary works illustrated by modern artists, though a minority consists of literary works by living authors, these being illustrated by contemporary artists.

By far the most ancient of the book's in the former category are Lane's reprint of " Ecclesiasticus, or the Wisdom of Jesus, the Son of Sirach," with colour plates by Violet Brunton, and Howe's " Seed of Israel. Tales from the English Bible and Apocrypha," with woodcuts by Helen Kapp. Both are extremely well printed and produced, but the illustrations differ fundamentally from one another. Nothing could be further removed from the solemn spirit of " Ecclesiasticus " than the luscious theatricality of its colour plates. The artist who illustrated the " Seed of Israel " is a sort of Cubist and an efficient craftsman, but the main thing is that she has made a serious effort to interpret the text, and has not abandoned her mind to the brightening up of the Old Testament, as her colleague has done for " Ecclesiasticus."

Next in antiquity comes Malory's " Le Morte D'Arthur " (Dent), with Beardsley's original illustrations. It is a lordly edition, and is excellently edited and perfectly produced. Even if Beardsley's modernism is now but a faint echo of what it was, so that no longer is any delicious shock to be extracted from his drawings, and even if some of these illustrations bear traces of fatigue on the part of the artist, the book, all things considered, is about the most creditable of all of those before us. A special word of thanks is due to Mr. R. A. Walker for the great trouble he has taken to ensure the inclusion of ten Beardsley drawings omitted from previous editions.

One does not connect technical books with Christmas presents, but Gerard's " Herball " is an exception. It is safe to prophecy that anyone having an ear for beautiful English and a mind appreciative of beautiful thought will find the book fascinating. And never was there an old work better worth reprinting, for the " Herball " has not been issued since 1636. That edition is enormously unwieldy, excessively expensive, and is clogged up with obsolete technical matter. The present one (Gerald Howe) is due to the efforts of Marcus Woodward, who has excised these portions, so that a portable book has resulted. The type is used with much good taste, and the numerous drawings of plants are a delight.

In years gone by I seem to remember having seen every Christmas in the bookshops several illustrated editions of each of two classics, " The Compleat Angler " and " Omar." The latter we no longer notice at this season, but the former has now reappeared in a very nice form (Thornton Butterworth), with illustrations by E. Fitch Daglish, who appears to know almost as much about fish as Izaak himself. His illustrations are the best of all those appearing in the books before me.

" A London Omnibus " (Chatto) is a most attractive little anthology of extracts from writings about London, and is illustrated by reproductions of old prints. A book for bus tops and Underground carriages.

Blake's " Songs of Innocence " (Medici) is here issued with colour plates by Jacynth Parsons. They are very remarkable for so young an artist, and are almost startling both in cleverness of technique and in expressing great readiness of response to the sense of Blake's verses. The effect of terror in " The Little Boy Lost " and " The Little Boy Found " is as clever as the Indian beauty of " The Little Black Boy." The character of the artist is already stained deep with that of the school to which she belongs. She will go far within the limits of that school, which do not extend, however,

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into all the main provinces of artistic expression.

Heine's " Florentine Nights " (Methuen) is, in chronology, the latest of this batch of books. The translation is by C. G. Leland, and the colour plates by Felix de Gray. The type of romanticism favoured by the artist is not too remote from that of Heine, and one has the feeling that the former has understood the latter well enough for the purpose.

LITERARY ART BOOKS—NEW.

The literary works of the living, so far as Christmas art books are concerned, are less numerous than those of the dead. " Bianca Cappello," by Clifford Bax (Gerald Howe), is hardly quite an art book, but it has a cleverly done frontispiece by J. Gower Parks, after a contemporary portrait of Bianca, and the book is prettily got up and tastefully printed.

" Kew Gardens," by Virginia Woolf (Hogarth Press). This sisterly book is as delightful as the singularly " advanced " first edition that appeared, as it seems, ages ago. Things have moved since then, and we are no longer inclined to attribute either text or decorations to Bolshevism or its equivalent; which is almost a pity, because, after all, the crazy struggle was exhilarating while it lasted. One criticism I shall allow myself. The page is too big for the decorations. The effect of the pages is like that of something seen through a strong lens. Open the book and look at it from a distance, and you will see what I mean.

" Songs of the Sea," by Kipling, is issued with colour plates by Donald Maxwell (Macmillan). The artist has some of the writer's feeling for the glamour of the sea, and is at his best when depicting shipping seen through a haze.

" Hills and the Sea," by Belloc (Macmillan), is illustrated by the same artist, who tightens up his line when confronted by this author's terse prose. The linear picture used as a frontispiece is one of his best contributions.

"Stories of Red Hanrahan and the Secret Rose," by W. B. Yeats, which before sending these notes to press I confess I have not been able to read, has unusual illustrations. They are by Norah McGuinness, and their style depends on a fusion of that of the Byzantine and the Celtic. A hurried glance or two through the text gives the impression that the illustrator has succeeded in translating a good deal of its spirit into her own medium.

ART IN FRANCE : THE EXHIBITION OF THE MOREAU-NÉLATION BEQUEST AT THE BIBLIOTHÈQUE NATIONALE

An exhibition of a selection of works bequeathed by Etienne Moreau-Nélaton to the Cabinet des Estampes and to the Louvre has just been opened at the Bibliothèque Nationale. This bequest, whose value is patent to everyone, includes, besides a bust of Gluck by Houdon and four paintings by Delacroix, Corot, Manet, and Claude Monet, not less than 3,000 drawings and 105 portfolios and albums containing, in their turn, innumerable sketches by Delacroix, Corot, Millet, Daubigny, Manet, Jongkind, etc. These documents, as well as a unique collection of autographs, etchings and lithographs, have been utilized for the publication of Moreau-Nélaton's great works, the Delacroix, Corot, Millet and Manet " told by themselves."

In Moreau-Nélaton we lose a great Mæcenas and artist. The son and grandson of connoisseurs, his earliest education led him to take a passionate interest in all things artistic. Endowed with a quick intellect and a quasi-universal curiosity, he was by turns ceramicist, painter, biographer, collector. His generosity was unlimited. He offered the national museums during his lifetime the cream of his collection of Delacroix, of Corot, of Manet, and of the Impressionists. It can be seen in the Musée des Arts décoratifs (Pavillon de Marsan), and includes Manet's *Déjeuner sur l'Herbe,* and Corot's *Pont de Narmi* and *Cathédral de Chartres.* Hung together in the Salle Mazarine it tells well. Let us first examine two sketches by Rembrandt, a *Jean Six* and a *Flight into Egypt.* The latter is only a rough sketch, but is instinct with Rembrandt's great freedom. If the Baroque is not a system of construction and figuration, but a state of mind and spirit; if its main significance is the abandonment of formalism in art, if it implies a subjective style, a style interpreting emotions, Rembrandt is of the Baroque.

Conspicuous in the Delacroix section are *L'Entrée des Croisées* and a *Pietà.* The *Pietà* is treated in a style inherited from Rubens and the Venetian painters, whom Delacroix dramatized, brought up to date, and revitalized. It is a compact and homogenous group of figures, closely connected rhythmically, which are linked and interlaced. How much more moving by contrast is the isolated nude, the reclining nude with the stiffness of a corpse. Here all the details are not only subordinated to the general effect, but reduced to the level of a plan, a synthesis of anatomical forms. This taste for short cuts and abbreviations is very noticeable in the sketches and notes for the *Jewish Wedding. Un Combat d'hommes* (drawing) shows a conception of form which foretells, or seems to foretell, Daumier. Not that Delacroix's heroic style is of the same nature as Daumier's; but the forms, cross-hatched and emphasized by light and shade, which become the constructive elements, present certain analogies with the form of the painter of *Crispin and Scapin.* We must remember, however, that this drawing is exceptional in Daumier's *œuvre.*

Though in France he has fallen out of favour, Millet emerges with honours from a comparison with Corot the draughtsman, his drawing being more ample and monumental. He reveals not only a profounder and intenser vision, but also a more vital, wider and more sculptural treatment of form. His *Coup de Vent* may be only a sketch, but what expression in those feverish scrawls which indicate

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the landscape, summarizing its essential lines and tracing its configuration!

L'Homme bêchant, by Millet, emotional and almost too human, contains the germ of Camille Pissarro. In *La Baratteuse* he models his corporeal volumes powerfully. His muscular peasant with her solid, heavy body belongs to the same family as the *Blanchisseuses* of Daumier. Finally, we have his very black charcoal drawing of *Le Crépuscule,* an orchestration of lights and shadows. The scene is indecipherable. It might have been by Seurat.

Corot's work in this exhibition is very varied and often unexpected. His *Pont Brise* is excessively schematic. *Le Labourage* and *Le Petit Cavalier* are pen drawings, dashed off in a single impulse; the handwriting is rapid, even dynamic. Nothing in Corot's work would lead us to anticipate them. Only the etchings, where the lines mingle and interlace, create an impression of movement. Should I be unjust if I said that Segonzac in his etchings is entirely under the influence of Corot? A view of Rome and a Palazzo Chigi, linear and precise drawings, resemble architects' perspective diagrams. Corot's visual sensibility, however, triumphs over this quasi-geometric precision. These plans are singularly sensitive works. The *Nièce de l'Artiste Cousant,* the *Petite Bretonne,* the *Peintre Coucy* are line drawings, Ingresque in tendency. And yet Ingres was quite strange to these primitive and concrete figures, whose whole charm consists in a naïve and minute handwriting. Here we are far from the Corot grown idyllic in his old age. The popular painter (we use the term popular here in its purest sense) that Corot was in his youth is shown in these candid drawings while he was as yet quite free of the " idealism " which ruined him at the end of his life.

Jongkind is represented by a series of fluid water-colours, whose choice, by the father of the donor, seems to me judicious.

Among the works by Manet, we may note such rare etchings as a variant of the *Enfant à l'Epée* and lithographs like the *Ballon,* the *Courses,* etc. The *Courses* is a prototype of the Impressionist vision of the world in which forms, lines and values are mingled. A fine series of lithographs by Forain completes the exhibition. Three pictures create important centres of attraction there. These are *Vétheuil,* by Monet (1879), a *Vue de Ville d'Avray,* by Corot, painted about 1850, and the *Blonde aux Seins Nus,* dating from the end of Manet's life.

MODERN BRITISH ENGRAVINGS IN PARIS.

The exhibition of modern English engravings in the Musée des Arts decoratifs is one of that series of international displays whose object is to make known to the public of different countries the artistic resources, respective tendencies and possibilities of their neighbours. Does the exhibition at the Pavillon de Marsan fully satisfy our curiosity? A French spectator cannot doubt the impartiality of the organizers, though the youngest and freshest currents of thought in England seem to have been eliminated.

If we regard engraving as an end in itself, as a technology, we are struck by the mastery of the British engravers who know all the secrets of their art, and whose execution is often faultless. If, on the contrary, we judge the intrinsic value of the engraving by the pictorial vision inspiring it we realize that very few of the exhibitors at the Pavillon de Marsan have taken advantage of the lessons inculcated by post-Impressionist teaching.

The examples by Mr. Sickert are a revelation. Although the influence of Degas is perceptible and although they show certain analogies with the early engravings of Bonnard and Edouard Vuillard, they bear the mark of real talent, of that specifically English talent, whose distinguishing feature is *l'humour à froid.* Brangwyn is now overrated. His debt to Piranesi is too apparent, too concrete. Augustus John's contributions are the prototypes of engravings of a painter who sees in values. Besides these the examples by Flight, Greenwood, Stanton and Nevinson should be noted, as proving that the vital impulses of modern English art move on the edge of academism, pre-Raphaelitism and sham impressionism. And let us hope that a big retrospective exhibition of English engraving may take place shortly in Paris. It would, without doubt, prove fruitful and profitable to all.

WALDEMAR GEORGE

LETTER

THE ACTIVITIES OF THE MUSEENVERBAND

SIR,—In his article on " Art in France " in your issue for November, Mr. Waldemar George, referring to the Museenverband, makes the statement that " since the war the *Museumverband (sic)* has not manifested any activity." May I be allowed to say that, since the war, the Verband (of which the full title is Internationaler Verband von Museumsbeamten) has held three meetings of an international character—in 1925 at Ulm, in 1926, as guests of the Swiss National Museum, at Zurich (when one English member was present), and this year at Hamburg. There are now six English members of the Verband.

Yours faithfully,
BERNARD RACKHAM

THE NATIONAL GALLERY.—We take this opportunity of thanking a large number of readers for sending us letters supporting our general position in regard to the future management of the National Gallery. In our last issue we endeavoured to express the views contained in these, and regret our inability to print the letters themselves.

CORRECTIONS.—" Some Buddhist Frescoes from China," p. 127 of our September issue:—Miss Fernald's date for those in Pennsylvania University should read the " latter," not the " early," part of the T'ang dynasty.

" Some English Pottery and Porcelain Connected with Alsace and Lorraine." The illustration on PLATE II, D, of *The Cobbler,* by J. Spengler, of Derby, should have been described as the property of the Brighton Corporation, Museum Department.

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NOTABLE WORKS OF ART NOW ON THE MARKET

WE have occasionally published a selected list of pictures and other works of art in the hands of dealers, with a view to enabling our readers to keep in touch with the gradual changing of preferences on the part of collectors. Only by a periodical examination of the pictures on the markets of Europe is it possible to satisfy oneself that one knows, even roughly, what precisely is going on in this way or how the taste of yesterday is being replaced by that of to-day. Picture galleries alone are not enough; these are, rightly, conservative in policy, and so can hardly represent the actual situation at any given moment.

This point will be made clear by referring to the effect of the activity of the American collector on the type of work of art that is interesting people. So enormous is that activity and so steadily has it been maintained that it is inevitable that dealers throughout Europe are themselves to some extent affected by American tendencies in collecting, and if that is so, then we may be sure that English and Continental taste among collectors will also be at least to some extent affected. The effect of dealers' preferences and taste on the collector in general is hardly ever allowed for, but that this is a most important factor in promoting movement in art collecting, there can be no doubt whatever. One is not sure indeed whether the dealers, taken collectively, do not affect the taste of the time even more than do book and newspaper criticism. Many of us, at any rate, are more deeply influenced by conversation than by writings, and much of the art of successful dealing consists of a readiness of tongue, an intelligent use of argument, with behind that some sort of philosophy of art, such as always informs effective conversation about the subject.

THE DEALER AND THE CRITIC

In short, though the dealer's business is to buy and sell, he ought to have, besides the power of doing that, a good many of the very same qualities that make for successful art criticism. The critic and the dealer are nearer relatives than either seem to suppose. The main difference between them is not that the one uses his pen and the other his tongue, but that the first grows wise by being detached from questions of monetary values, while the second grows wise by depending on them. The critic is not blinded by visions of profit or loss; he has no temptation to feel, or to say, that a picture is excellent just because he knows there is money in it, or that it is execrable just because it is worthless on the market. It is not always that the dealer grasps that situation. On the other hand, the critic very seldom realizes the immense educational value, enjoyed by the dealer, of knowing that if he makes a blunder his punishment in loss of money is inevitable. He does not forget his blunders in a hurry and so avoids repeating them. A blunder on the part of a critic is humiliating enough, but it is not devastating. The critic should make a note of that.

It will, we trust, be found both entertaining and instructive for our readers, who are practically all collectors, or critics, to pass in review the works of art reproduced on the following pages, which have all been selected by those who have had the valuable experience of acquiring as far as possible only works of art that they are convinced are worth more than was given for them.

ANCIENT RELIGIOUS PICTURES

PLATE 1. MADONNA AND CHILD, ST. JOHN AND THREE ANGELS.—This is a tondo of unusual perfection of preservation by Sebastiano di Bartolo, Mainardi, the famous fifteenth-century painter who was related both in blood and in artistry to Domenico Ghirlandaio. Those who have taken the journey to San Gimignano, the artist's birthplace, will not be likely ever to forget the remarkable effectiveness of a picture in some ways closely related to this, and depicting *The Virgin in Glory adored by six Saints*, which is in the Collegiate. But the work we reproduce has a note of even greater tenderness of sentiment and a feeling as of quietism and of harmony quite its own. It is unnecessary to draw attention either to the physical beauty of the faces or the figures, such as Mainardi always delighted to record.

PLATE 2. ST. PETER MARTYR.—This picture stands out among Sienese Primitives, some of which at present on the market are not very important as works of art. It is by that Martino di Bartolommeo who was, like so many of the early Italian painters, the son of a craftsman, in this case a goldsmith, called Bartolommeo di Biagio. Fortunately the condition of the panel is excellent, so that one can appreciate fully exactly what the artist had to say and exactly how he succeeded in saying it. The panel is very characteristic of him, although it shows only the faintest trace of the influence of Spinello, with whom he worked in Siena in 1407. At first sight the principal figure might be taken for that of St. Dominic, but it is really a representation of that Saint's favourite pupil, the great preacher, St. Peter Martyr. The Saint stands out among others on account of the excessive zeal with which he advocated a merciless war upon sinners and because of the extreme severity of his punitive measures. In spite of the terror he inspired he afterwards became one of the most popular of Italian saints. Fra Angelico's depiction of him in the Uffizi Gallery will be remembered by all. The present representation of him shows him as popular legend rather than history describes him. The gentle expressiveness of the first face suggests persuasiveness rather than force, and that of the second resignation rather than protest. But if the

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good painter was a bad historian he was no worse than other people. For us it is enough that he was so good an artist.

PLATE 3. ST. JEROME AND A SAINT.—This panel brings it home to us at once that its author, Benozzo Gozzoli, was an extremely "uneven" artist. His name, of course, stands very high in the annals of art, and is one of the three or four names of early Italian masters widely known to the general public. But there is no denying the fact that some of Benozzo's big frescoes are lamentably lacking in compositional effect. Details of the celebrated Pisa frescoes are very good indeed, but the whole effect is too elaborate and scattered to impress as a composition. The *St. Jerome* before us is a revelation of the master's powers as a composer, and is, as well, a very odd and intriguing interpretation of a favourite subject. First of all, the learned saint is not depicted in a desert. On the contrary, the landscape through which he walks blooms with spring-flowering trees (a most unusual thing to happen in so early a picture). Secondly, no lion lurks at his heels; nor has he a cardinal's hat or a pen and ink-horn or books or skull, but he does beat his breast with the proverbial stone. A rosary is introduced, which is unusual. Behind him walks deferentially a youthful saint, presumably one of those disciples or associates who followed him into the desert. The picture illustrates Benozzo's delight in elaboration and in the depiction of incident. It is characteristic of him to be put off by the task of representing even St. Jerome as a solitary figure in an arid wilderness. This work is a companion-picture to the *Dorothea and Magdalen* in the Béziers Museum.

PLATE 4. MADONNA AND CHILD IN THE CLOUDS, WITH TWO SAINTS.—We are accustomed in these days to look with a suspicious eye upon any unpublished picture attributed to Paolo Veronese, but there is no shadow of doubt that the work reproduced on this plate is authentic. It is inconceivable that any other Venetian artist could have painted it. It is of special interest to students of Venetian art, not only on account of the remarkable beauty and ease of its composition and of the simplicity of the whole conception, but because the artist has carried it out in all essentials, but for some reason has never completed it. Through this the modern student is enabled to see just how Veronese worked. It has all the force and splendour of a great picture, but at the same time gives us, as it were, a peep into the artist's private studio. In the background we can see exactly how Veronese used his brush, and it would be a perpetual delight to theorize about the ideas he had in mind in order to complete the theme. The colour harmony depends mainly on grey effects tending to silver and to gold. The two saints are John the Baptist and Anthony Abbot.

PLATE 6. MADONNA AND CHILD WITH THE CHERRIES.—The above works all belong, as it happens, to the Italian schools. The remaining early religious picture is of the school of Cologne. It is the work of one of those singularly adept, anonymous painters which have made the school famous throughout the world. This particular master is known under the name, "The Master of the Glorification." He was obviously, like all his contemporaries, a conventionalist, that is, he believed, as an artist, in tradition almost as in a religion. There were certain figures and certain objects that he felt impelled to depict; the Madonna, the Child, the book, the golden textile, the fruit, and the double landscape background. The effort ever was to make these figures and these objects as nearly perfect in technique as possible. The Master of the Glorification here shows us how very skilful he was in describing his subject, and how clever he could be in introducing a note of mysticism without departing from the canons of art as he had been taught to understand them. Even from the reproduction it will be clear that the condition of the picture is better than we have any right to expect.

PORTRAITS

PLATE 5. TWO MINIATURES.—It is safe to say that no subject has ever been or probably ever will be so important to the painter or to the poet as humanity. Thousands of people who are scarcely interested in any other sort of painting have a warm place in their hearts for portraits. The two miniatures before us represent two very famous characters. Both are excellent examples of the art of miniature portrait painting, which is the art of reducing a large conception to a small scale. Yet the two examples differ in technique. The *Lord Nelson* is extremely hard, the *Duc de Berri* is soft, without being woolly. Between these two extremes miniature painting exists at its best. It is delightful to find even in two miniatures that the artists have had faith in a quite definite method of attack, without in either case overdoing it.

PLATE 7. PORTRAIT OF A BEARDLESS YOUNG MAN.—Here is a rather unusual and certainly a very interesting Rembrandt. It is unusual because it is entirely free from the fussiness of so many of the early works, and yet has none of the obscurantism of certain of the late ones. In its amplitude and frankness, as well as in a certain evidence of sensual joy in physical attractiveness, it actually reminds us of the school of Delft. It is unnecessary to point out the extraordinary sensitiveness of drawing both in the features (perhaps especially the mouth) and in the collar, the handling and substance of the latter being greatly enhanced by proximity to the subtly modelled flesh and to the soft, shaded fall of the fine hair. But the great impressiveness of the portrait mainly depends on the perfection of the design. The way in which the hat occupies the space in the upper part of the rectangle, and in which the face and collar divide the canvas and illuminate, as it were, the sombre beauty of the whole surface, is inimitable.

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PLATE 8. MADAME DE PIENNES.—This portrait takes us at once away, on the one hand, from purely Southern pictorial art, with its centre of focus in Northern Italy, and from Northern art, with its centre in the Netherlands. François Clouet combined with rare delicacy the feeling for design established in Italy, and that for descriptiveness native to the North. The present portrait is of Madame de Piennes, who was the daughter of Admiral Chabot. It has that aristocracy of attitude that characterized François Clouet, especially in his portraits of ladies. The technical method of drawing the features is similar to Holbein's, but Clouet had a considerably greater sense of volume than that artist. The face and the bust in the present portrait, for example, are both much more richly modelled than anything of the kind by the great German portraitist. Pictures of this period are very seldom in a good state of preservation, and that being so one welcomes all the more the appearance of the present example.

PLATE 9. PORTRAIT OF A MAN.—This fine and austere Rubens has not been published before. It was identified quite recently by Dr. C. Hofstede de Groot, and shows us how extremely certain the master was when working in this rapid manner. Even in the photograph it is obvious how beautiful the broad, strong brushwork is, and how little is present that is in any degree superfluous. We are informed by the owner that recent investigations suggest that the model is the same as that in Rubens's portrait of Doctor Van Thulden, in the Munich Gallery.

PLATE 10. PORTRAIT OF A MAN.—This portrait by Tintoretto is also a recent discovery, and slightly recalls the Vincenzo Morosini in the National Gallery. It is handled a little more tightly, and the painting of the hair, in particular, is not so broadly treated. But it has the same inimitable gravity and the same extreme simplicity of design. The white perpendicular made by the edge of the ermine is very daring, but entirely effective. The picture is a valuable addition to Tintoretto's œuvre, and it is pleasant to record once again that the state of preservation is all that could be desired.

PLATE 11. LA LETTRE.—Here we have a portrait in an altogether different spirit. The austerity and dignity of Rubens and Tintoretto is replaced by that elegance and vivacity understood so well by the French artists of the eighteenth century. The pose of the figure, the way in which it is placed in the rectangle, and the character of the brushwork are all full of the spirit of caprice. We are reminded what a good comedian Fragonard was, how nice a sense he had for those figures and those situations which entertain us in a theatre. The Dutch masters, too, understood how to appeal to this sense, but none of them, not even Vermeer of Delft, attained just this freedom of touch and just this appreciation of the joy of life at its daintiest and most attractive.

PLATE 12. PORTRAIT OF JOHN CALTHROP.—The ingenious and versatile Gilbert Stuart is seen in this portrait at his best. Not that Stuart, strictly speaking, was ever "at his best," for he worked in several curiously distinct manners, and which of these represents him most satisfyingly is a matter of individual taste or temperament. To the present writer it happens to seem that Stuart was at his best when at his simplest. When he adopted a more elaborate style of expression than this, he always seemed to be compelled to fall back on one or other of his great English contemporaries. But here he is as straightforward as Raeburn, and as happy both in his composition and his handling. According to Mr. W. Roberts, the portrait has been in the possession of one family for over a century. It is not clear whether the sitter was a member of the Norfolk or the Lincolnshire branch of this old family of squires and country clergy.

PLATE 13. PORTRAIT OF EDWARD, DUKE OF KENT.—This work is entirely typical of its author, Sir William Beechey, R.A. A certain nobility of attitude, strength of characterization, and breadth of handling proclaim for it a high place in Beechey's œuvre, and it obviously fulfils the first requirement of a good portrait—it is an excellent likeness of an eminently interesting person. H.R.H. Edward, Duke of Kent and Strathearn, was Field-Marshal of His Majesty's Forces and Governor of Gibraltar. He is standing before a fort at Martinique which was captured from the French in 1794. Before it was cleaned the French flag had been painted out. In the copy by Faure in Buckingham Palace the French flag is excluded. From the style it would rather seem that the portrait was painted about the year 1810, which is to say shortly after Beechey was appointed a member of the Royal Academy. The picture was painted for the French King, and it descended to the Duc de Vendôme, from whose collection the present owner acquired it.

PLATE 14. PORTRAIT OF BENJAMIN WEST.—This is another work by Gilbert Stuart that is of quite unusual interest, inasmuch as it closely resembles the well-known portrait of West by Stuart in the National Gallery. In one respect at least the newly discovered work appeals even more to the modern collector than does the one in Trafalgar Square, for the artist has shown his fellow-painter with a palette and brushes instead of a manuscript in his hand; that is to say, West is shown in the character by which he is now best remembered. In both versions West wears the same green coat and other clothing, so that it is probable that the period separating the two works was not greater than that of the average length of life of a suit of clothes. However, a comparison of the pictures leaves us in little doubt that the American version is earlier than ours, and the former, according to the view of American experts on Stuart, is the earliest of the four known portraits of West by that artist. It is

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satisfactory to know that the work of classifying Stuart paintings, begun by Mr. Lawrence Park, is being carried on with vigour on the other side of the Atlantic. The present picture takes that study one step further on.

PLATE 15. PORTRAIT OF LADY MILLER.—So proud are both the lowlander and the highlander in Scotland of their ancestral heritage that it is often easier to establish " pedigree pictures " in the North than in the South. The present excellent Raeburn portrait is no exception to the rule. The picture has been duly engraved, and it has proved a favourite wherever and whenever it has been exhibited. It was shown at the Raeburn Exhibition in the Scottish National Gallery in 1876, and is recorded both by Armstrong and other writers on the greatest Scottish portrait painter. It belongs to the latest and best period when the artist had completely mastered his craft as he understood it. The full title of the sitter was Lady Miller of Glenlee, Kirkcudbright. She was the daughter of John Lockhart, of Castlehill, and second wife of Sir Thomas Miller, Bart., who, after a brilliant legal career, finally became Lord Justice Clerk as Lord Glenlee in 1766.

LANDSCAPES

PLATE 16. LANDSCAPE WITH CATTLE.—The author of this picture, Paul Potter, delighted, as everybody knows, in the depiction of cattle. He may be said to have specialized in the beasts of the field. In this particular example he reveals himself as working under quite a different impulse to that which gave rise to the celebrated *Young Bull* of 1647. The emphasis here is first of all on the landscape itself, the animals being accessories only. Fine as many of his portraits of beasts undoubtedly are, he is often at his subtlest when he keeps his oxen and goats, as it were, in their proper place. In the present example Potter has given us an excellent landscape in the best orthodox manner of the Dutch school, the different elements being related with great skill until a complete unity is achieved. Into this scheme the animals are introduced with an effect that is wholly harmonious, and although the eye inevitably wanders away from the landscape and towards the cattle, this is not because of any break in the sequence either of ideas or of the design, but because, after all, Potter painted cattle better than he painted anything else.

PLATE 17. FONTAINEBLEAU—BUCHERONNES AU PIED D'UN GROS CHENE.—This example of Corot is exceedingly interesting in a biographical sense. It is now generally recognized that Corot's visit to Italy was in the end his undoing as a master of formal design, and divides what are now known as " the early works " from the late vaguely lyrical but usually structureless pictures. Now this particular picture must be classed in the later period, and yet it has all the bigness of design and the solidity of the best early period. It is of quite exceptional interest to notice how the " fuzzy " quality of the foliage, typical in its charm of the late works, is overwhelmed by the magnificent bulk of the tree bole, which, if seen alone, might well pass for a passage from an early picture. It is said that this was the last picture painted from nature by Corot.

PLATE 18. BELLINZONA, FROM THE ROAD TO LOCARNO.—This water-colour is very similar to one in the National Collection. It represents J. M. W. Turner when working in his moody, solitary way sometime towards the close of his life. By that time the sight of the sort of landscape that had haunted his imagination during the whole of his life had come to stand for a sort of generalized vision, almost for a dream. In that vision the forms and colours of sea and hill and cloud melted into each other imperceptibly, and were realized through a golden mist that had its counterpart in the complicated pigments then employed by the artist. A drawing like this, it is known, was made for the artist's private delight and not for sale.

PLATE 19. LANDSCAPE.—The last of our landscapes is one of the most beautifully preserved of Constable's. On that account one is able to see precisely how the artist worked, every brush stroke appearing to be almost as fresh as when it was first put upon the canvas. Very few artists in the whole history of painting have achieved this brightness of effect in landscape, and particularly in foliage, without losing for an instant either the essential solidity and plasticity proper to oil paint or losing the fundamental compositional structure that is at the base of every significant work of art in any medium. Latter day efforts to deal satisfactorily with a subject composed almost entirely of English green summer foliage only prove and prove again what a consummate craftsman Constable was. Even the black-and-white reproduction shows us how sensitive the artist was to notice each minute variation of character in the trunk, the twig and the leaf of a tree. Almost no one else seems to have known so much of tree life; no one at all has had, as it were, quite so much to say on the subject when expressing himself in terms of oil paint.

STILL LIFES

PLATE 20. THE HARE.—This wonderful still life by Chardin created much admiring discussion when it was shown at the recent exhibition of French painting at Amsterdam. Chardin painted numerous versions of the same subject, but perhaps this is the most subtly expressed and the most remarkable from a technical and interpretative point of view. The substance of the pigment is particularly well used to work up the modelling and to describe the lithe flexible body of the dead animal. The composition, too, is at once entirely satisfying to the eye, eminently simple, yet quite original. The flow of the forms from right to left and from the top

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downward is controlled by the subtlest of craftsmanship, and this is very cunningly emphasized by the sombre spaces that surround the hare itself.

PLATE 21. STILL LIFE WITH FRUIT.—The amazing technical dexterity of the Dutch seventeenth-century still-life painters did not always save them from dullness. The greater part of them paid no attention to the picture's general construction and abandoned their minds entirely to minute descriptions of a multitude of details. In these pictures the observer cannot see the wood for the trees. But one must be careful in indulging in such generalizations. The above remarks are, for instance, anything but applicable to this picture by Willem Kalf. The very first thing we realize in it is the sense of construction behind it. The wood is visible. The tilt of the bowl, the strict horizontal of the plate, the straggling curve of the peel, and the upright tendency of the glasses are all held together in conformity with a single concept. And then the various textures of the objects depicted are thought out with regard to the whole effect, just as Vermeer of Delft thought them out. This is surely the high water level of Dutch still-life painting.

PLATE 22. STILL LIFE.—This picture is by Van Beyeren, sometimes called Van Beijeren, and sometimes given the Christian name of Abraham and sometimes that of Albert. Of all the Dutch still-life painters of the seventeenth century he was the most accomplished in contriving those rich and turbulent compositions of which this is so remarkable an example. In a picture like this the artist deliberately puts out of mind any idea of impressing us first of all by a few main lines and planes, but invites the observer, on the contrary, to allow his eye to wander among a mass of detail and enjoy the dexterity with which one texture is set off against another. Van Beyeren was particularly fond of painting fish, but here, although there is a lobster and a crab, he has chosen more luscious foods, but he never painted fish any better than he is here found painting fruit.

OTHER PICTURES

PLATE 23. ILLUSTRATION TO A SPANISH PROVERB.—In a sense this is a very singular El Greco, in another sense it is the reverse. On the one hand, it is one of the very few secular genre subjects handled by him; on the other, the treatment of the theme (whatever precisely it is) is almost absurdly typical of him. No one else could have conceived such a thing, and one stands amazed before so odd a marriage between sensual beauty of tonality and dare-devil abandonment to the bizarre. The picture reminds us, if that were needed, that we shall never quite get behind the mind of this strangest of temperaments. El Greco here carries caprice almost into the realm of tragedy, yet just where and how the tragic note comes in we cannot by any means discover. The mind of the observer finds itself in turn in the atmosphere of drama, of caricature, of cynicism, and of wit, and finds no permanent resting-place. In the end one returns admiringly to a contemplation of the qualities for which El Greco is famous—sensitiveness of brushwork, delightful interpretation of the play of light on contrasted surfaces, and, above all, perfection, in complexity, of design. Every El Greco enthusiast will agree that the picture is one of the most extraordinary he ever painted.

PLATE 24. MATCH AT NEWMARKET.—To many of our readers " Symmetry " and " Sorcerer " convey nothing. They might be the names of modern destroyers rather than of horses. But Ben Marshall needs no introduction. This painting is one of the finest Ben Marshalls we have seen. The great sense of action, and the tremendous vitality of the horses and jockeys, give the picture a quality rarely found, and this, combined with that unique sense of a Newmarket race crowd which Marshall knew better than anyone else how to depict, makes the painting one that would take pride of place in any collection of sporting pictures. Nothing, when we think of it, is quite so English as an old English sporting picture, and Marshall was responsible for some of the best of these ever produced.

PLATES 25 and 26. LE POT DE FLEURS *and* LE FOYER DE LA DANCE.—Both these pictures are so entirely typical of their authors that discussion of them is apt to land one in the realm of biography. The Cézanne belongs to the period when the artist had taken to using oil paint with great thinness, the result being that the white ground shines through large areas of the colour, giving an effect of great brilliance, so that such a picture can be enjoyed better than those of any of Cézanne's contemporaries, under artificial light. It is needless to point out that the composition and handling are of the best, even for Cézanne. As to the former quality, it is possible to say with complete truth that the picture is perfect, the directions of the lines and planes having so just a balance that we feel sure that no possible alteration could be made in them without injuring the whole design.

The Degas brings us into much closer contact with life. Cézanne, it must be admitted, had no fun in him. In spite of certain rather clumsy frolics apparent in his early pictures, he ultimately settled down to revive the ancient habit of looking at the visible world as pure form. But although Degas was a great instinctive master of form, his temperament did not permit of such austerity. He had to combine his sense of pure form with a delight in certain dainty creatures such as these ballet girls. Year after year he haunted the places frequented by them, and was never known to tire of depicting them in every conceivable attitude, clothed and unclothed, happy and unhappy, active and at rest. Here behind the scenes are exhibited two novices learning their steps. The picture is remarkable mainly because of the success of the design, in spite of the artist having set himself so stiff a problem of distribution with the large area

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of empty floor on the left and all the big figures bunched on the right.

PLATE 27. LES SINGES.—This picture is one of "Le Douanier's" jokes, or the nearest he ever came to joking. Rather than yield to the temptation to praise the engaging thing, we shall tell how it came into existence. The naïve Rousseau was once coaxed by certain unscrupulous persons to sign a series of false cheques. This led him to the dock. His counsel got him off by showing the judge some of the painter's queerest works. On acquitting him, "comme ayant agi sans discernement," the judge was thanked by the prisoner, who promised to paint his portrait. This he did in the remarkable form of the picture before us. The figure in the foreground is the judge, and the other is the clerk of the court. The picture is of absorbing interest as a footnote to the artist's biography, for it gives us a peep into what was passing in the simple brain of the painter as he listened, all at sea, you may be sure, to the argumentation of the men of law.

PLATE 28. BENIN BRONZE.—This object, once we have got over the shock due to its esoteric character, begins to come home to us as a work of art mysteriously combining purely formal relations and an attitude to life which we can only very dimly appreciate. The significance of the forms of some of the details is necessarily hidden from the European, though he can guess at the sort of concept the native artist had in mind. The specimen is a particularly impressive one as a design, but to appreciate such a work of art to the full it should be seen in an appropriate environment (we have done our rather awkward best by placing it beside the Douanier-Rousseau !), and will repay any one to whom it happens to appeal to look in and see it as part of the owner's important collection of Benin bronzes and ivories. No doubt this particular example came to Europe as a result of the expedition of 1897.

TEXTILES

PLATE 29. FLEMISH TAPESTRY.—It is perhaps easier for modern people, provided they have any imagination at all, to get in touch with the spirit of the Gothic age than to grasp the significance of any other period as remote. The tapestry here illustrated makes this unusually clear. There is a kind of austere fairy-story flavour in the assemblage of people gathered round the chessboard, as we gather to-day round the afternoon tea-table. It so happens that the two personages that form the centre of the composition are the famous Emperor Maximilian I and his consort, Mary of Burgundy. This combination of the glorification of a great monarch with a record that is nothing if not domestic, is entirely typical of the Gothic attitude to art and life. To anyone so minded it would be interesting to try and identify some of the other figures in the scene. Part of the attraction of possessing a tapestry of this kind containing so many figures lies in the possibility of making the scene depicted as actual as possible through referring to the pages of political history. It is very rarely that an example turns up that stimulates that sort of curiosity so much as does this piece.

PLATE 30. FLEMISH TAPESTRY.—This rare and lovely Gothic Tapestry represents scenes from the life of Christ, according to the Apostles' Creed. The remarkable state of preservation enables us to appreciate to the full exactly what the artist wished to convey. The simplicity with which the story is recounted is so great that it is not necessary to translate it into words. However, it may be pointed out that in the upper left corner appear the prophets Zechariah and Jonah, and that the translation of the old Latin on the banderole of the former reads "Whom envious men have crucified," while that of Jonah's banderole is "Suffered under Pontius Pilate, was crucified, died, and was buried." The remaining scenes are, of course, the Crucifixion, Pilate washing his hands, Christ bearing the Cross, the Entombment, Christ preaching to the spirits in prison, and Christ among the Faithful in the Last Judgment. In the lower right corner Hosea, the prophet, holds a scroll inscribed "O MORS ERO MORS TYA OZIAS." Further information about these Credo tapestries will be found in THE BURLINGTON MAGAZINE, Vol. xxiv, p. 309.

PLATE 31. FRENCH TAPESTRY.—In this example we take a leap out of the morose and passionate atmosphere of the Middle Ages and find ourselves in touch with the spirit of caprice. The artist has now ventured to express his delight in the world of imagination, and has ceased to be the spokesman of the ecclesiastic and the divine. He has become fancy free. The beasts and birds he describes have ceased to have that terrifying and disturbing quality that elsewhere so effectively made converts of the sinners. We feel there would be no danger in stroking the pony-like creature in the centre or in offering the birds a lump of sugar. The plants, too, have the luxuriant attractiveness of a tropical garden, and the whole formal conception is heightened immensely by a magnificent display of harmonious colour. These panels from France of the fifteenth century and in petit point are always pleasant to know. This particular example is certainly one of the most attractive of its kind.

PLATE 32. VASE CARPET.—This woollen vase carpet derives from Southern Persia, and dates from about the middle of the sixteenth century. It was acquired recently from the Holford Collection. Illustrated in F. R. Martin's "A History of Oriental Carpets before 1800," PLATE No. 17. In the centre field the usual vase design is depicted with trees, vases and rosette ornaments on a background of vigorous red. The Gothic *mille fleurs* influence permeates the design, and is enhanced by Tudor heraldic-like shields. The narrow border has a rosette design connected by undulating vines. Whereas the Gothic and other weavers were accus-

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tomed to depict on their textiles, actual scenes, in the manner of painters, the Persians felt a far stronger need to express themselves as decorators. Thus, as in this lovely example of their delicate art, we find them stylizing the objects depicted to such an extent that they are only barely recognizable. But as pure colour and form they would be hard to better. We learn from recent researches that this coveted type of carpet is the source from which eighteenth-century Djoshajan carpets were inspired, and there are only approximately sixty known carpets of this type in existence to-day, the most important examples, apart from the present one, being those in the possession of the Victoria and Albert Museum, Mrs. Rockefeller, Mr. C. McCormick, Chicago, and Mrs. Wilson Filmer, Leeds Castle, Kent.

ORIENTAL OBJECTS

PLATE 33. CHINESE BAS RELIEF.—This interesting object is made of earthenware, and the twelve raised panels are extremely spirited in design. Originally the whole was in polychrome, some traces of which are still perceivable. The relief is attributed to the Wei period and belongs to an extensive and much-sought-after group. No great collection of Oriental objects of art could afford to be without at least one specimen of this class of work. Of course, the quality of the designs vary a great deal, and it is particularly agreeable to come across one so beautiful as the present specimen. Pieces like this, too, are usually found in fragments, and are much treasured when in such good condition as this one.

PLATE 34. CHINESE SILVER MIRROR.—This mirror, or "chien," is one of a class dating from the T'ang period, fairly frequently encountered when round in shape. A mirror of a less simple shape, like this one, is a great rarity. The process of manufacture consists of sinking plates of silver or gold previously cut out into the shapes of birds, flowers, etc., into the substance of half-set lacquer, the whole being afterwards polished down. In the present case the four large birds are in silver, and the lesser birds, the butterflies and the plant forms are in gold. The expressiveness of the whole decoration is supremely fine, and the engraving with which the forms are enhanced is of exceptional delicacy.

PLATE 35. VOTIVE STELE.—This imposing sculpture derives from the late Wei period, and is dated about 544 A.D. It is carried out in grey marble, which was one of the favourite materials used by the Chinese carvers at that time. On the base there is a long inscription, just discernible in the photographic reproduction. The beauty and significance of the piece is mainly due to the wonderfully rhythmic way in which the three figures are related, and to the subtle manner in which the principal folds of the garments are harmonized one with the other. This is particularly true of the large central figure, in which the garment is raised by the left hand, so as to form a loop in agreeable contrast to the series of uprights on which the design would otherwise have had to depend. As will be seen from the reproduction, although one head is missing, the sculpture is otherwise in an unusually good state of preservation, even quite small details of carving and tracery being clearly visible.

PLATE 36. EWER AND COVER.—This is not only a quite exceptionally good specimen of Chinese ceramic ware, but is in a most extraordinary state of preservation. When it is realized that the ewer and its fragile and elaborate cover dates from the Sung dynasty, which extended from the year 960 to 1127, it will be understood that the chances of such an object's survival in perfect condition were very small indeed. It is interesting to see what the Chinese equivalent of our baroque style was, and how exquisitely the essential severity of the vessel is relieved by the twisted forms introduced on the cover, the spout, and the handle.

PLATE 37. OVIFORM VASE.—Here we have a fine specimen of ceramic ware dating from the Sung period, which extended from 960 to 1127. This particular shape is entirely typical of that epoch. The ware to which this piece belongs is known as Tz'u Chou. The ground is cream-tinted and the floral design is very lightly incised on the paste. There is something almost Gothic in the treatment of the floral motive, with its perfectly thought-out complexity of repeated curves, but, of course, the shape of the vase itself is strikingly Chinese in the simplicity of its effect.

FURNITURE, ETC.

PLATE 38. EARLY LECTERN.—The chief charm of this early lectern lies in its extreme simplicity, and the appearance of great age conveyed by the parched and shrunken surface condition of the wood. The wood, too, is delightful in colour, and in parts looks like polished bone. Considerably interesting and unusual is the application of the metal attachments used in construction. They clasp each angle, and at one side extend to four hinges for the doors in the centre of the front. Metal straps of this kind were used at this period to give greater protection to the storage of valuables, but it is not often that one comes across them on any furniture other than the massive iron-bound chests of the thirteenth and fourteenth centuries.

PLATE 39. CASQUE.—If anyone doubts the fact that a piece of armour may be a work of art, the photograph of this casque should convince him of his error. If we forget for a moment the purpose for which it was made, and regard it from the æsthetic point of view, we shall at once realize that the disposition of the forms is in every way comparable to that of the most beautiful objects of ceramic ware or of metal-work. The etching is also of the first order as decoration. The casque is of

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German workmanship, and was probably made in Nürnberg in 1556. It is of a type suitable for the use of light horse or infantry officers. There is a similar specimen in the Wallace Collection.

PLATE 40. MAHOGANY CABINET.—This photograph represents an important cabinet in mahogany, with ormolu mounts, covered with a white marble slab, signed "H. Riesner," and is a French work of art of the Louis XVI period. On the top of the cabinet are standing two China vases, also with ormolu mounts and of the same period. The main design is essentially severe, depending on the large flat rectangle in front terminating at either end with noble curves; but with the exquisite taste that characterized so many of the products of the period, the maker has relieved the strictness of his outline by decorating the wood itself and adding the ormolu mounts. Few more beautiful pieces exist.

PLATE 41. MAHOGANY BUREAU CABINET.—This plate illustrates a remarkable specimen of English craftsmanship. It is the work of William Kent, who, it is safe to say, never produced a finer piece. Unlike the Louis XVI cabinet on the previous plate, it is, for all its richness and dignity, essentially domestic in character. It is just this that may be regarded as the hall-mark of English furniture design. The bureau cabinet is perfectly suited for the purpose, or rather the purposes, for which it was intended. Kent worked for practical people who lived in practical houses, and had work to do, so that nothing he touched was ever pretentious. Right at the top he has permitted himself a little embellishment, but where the article was to be used it is quite plain.

PLATES 42 and 43.—One portion of this plate consists of a GARNITURE of four vases and a clock in old Sèvres porcelain, "pate tendre" of the Louis XVI period. One of the pairs of vases and covers is of the sort known as "Vase ovale Mercure," the ground colour being blue and the plinth in white marble, mounted in ormolu. The other pair are of the shape known as "Vases à jets d'eau," again with a blue ground. The covers represent fountains with the water falling over the tops of the vases, and there are dolphins spouting water from their mouths and nostrils. The clock, too, has a blue ground, the whole being in the form of a lyre. The head of Apollo at the top is in ormolu. The movement is by the famous Kinable. The garniture is from the collection of Lord Willoughby d'Eresby, and was shown at South Kensington in 1862. The second GARNITURE consists of five blue celadon vases of the Kien-Sung period, with five French ormolu mounts of the Louis XV period. It would be difficult to find a more pleasing instance of the French "ciseleurs'" inventive talent, and we cannot regret too much our absolute ignorance of the artist's name. At any rate, he must have worked about 1750, and we might perhaps identify the set under description with "Une garniture de porcelaine de cinq pièces bleu lapis, richement montées en ormoulu (Hauteur 10 pouces)," mentioned in the "Catalogues d'une belle collection de tableaux des trois écoles, dessins, estampes, bronzes, marbres, porcelaines anciennes, etc. . . .," Paris, April 9, 1781, p. 52, No. 185.

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No. 1

MADONNA AND CHILD WITH ST. JOHN AND THREE ANGELS, by Sebastiano Mainardi. Panel, diameter 32 inches. The property of Mr. Max Rothschild, The Sackville Gallery, 28 Sackville Street, London, W.1.

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No. 2

ST. PETER MARTYR, by Martino di Bartolommeo. Panel, 13⅜ inches by 15⅝ inches. The property of Messrs. M. Knoedler & Co., 15 Old Bond Street, London, W.1.

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No. 3

ST. JEROME AND SAINT IN A LANDSCAPE by Benozzo Gozzoli. Panel, $10\frac{5}{8}$ inches by $18\frac{1}{2}$ inches. The property of Mr. Paul Bottenwieser, 5 Bellevuestrasse, Berlin.

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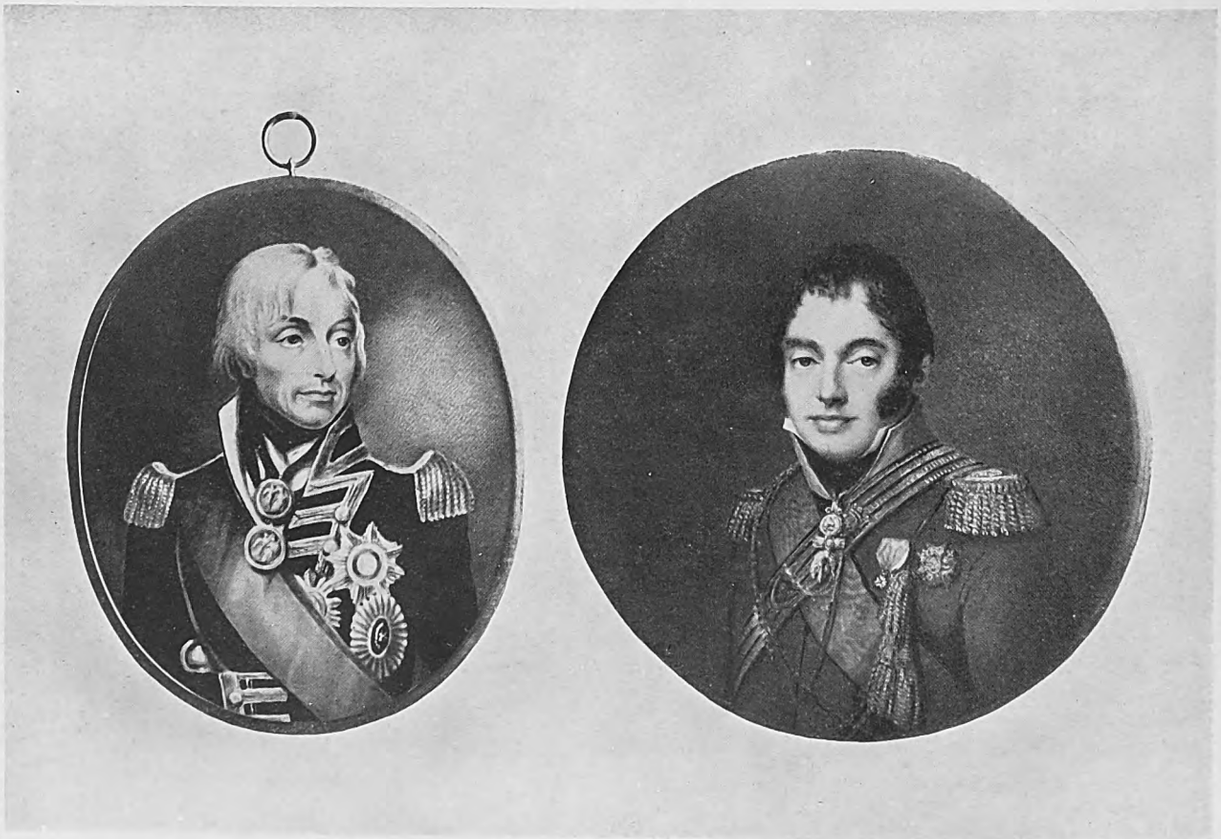
No. 4

MADONNA IN THE CLOUDS WITH SAINTS, by Paolo Veronese. Canvas, 66½ inches by 81½ inches. The property of Messrs. Thomas Agnew & Sons, London and New York.

No. 5



LORD NELSON; oval enamel miniature by Henry Bone. 3½ inches by 3 inches. CHARLES DE BOURBON, Duc de Berri; circular enamel miniature by Augustin. 4 inches diameter. The property of Mr. J. Nachemsohn, 13 Old Bond Street, London, W.1.

MADONNA AND CHILD by the Master of the Glorification, Cologne *c.* 1470. Panel, $26\frac{3}{8}$ inches by $20\frac{1}{2}$ inches. The property of Mr. Walter Schnackenberg, 7 Georgenstrasse, Munich.

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MADAME DE PIENNES, DAUGHTER OF ADMIRAL CHABOT, by François Clouet. Panel, 14¼ inches by 10 inches. The property of the F. Kleinberger Galleries, 12 East 54th Street, New York.

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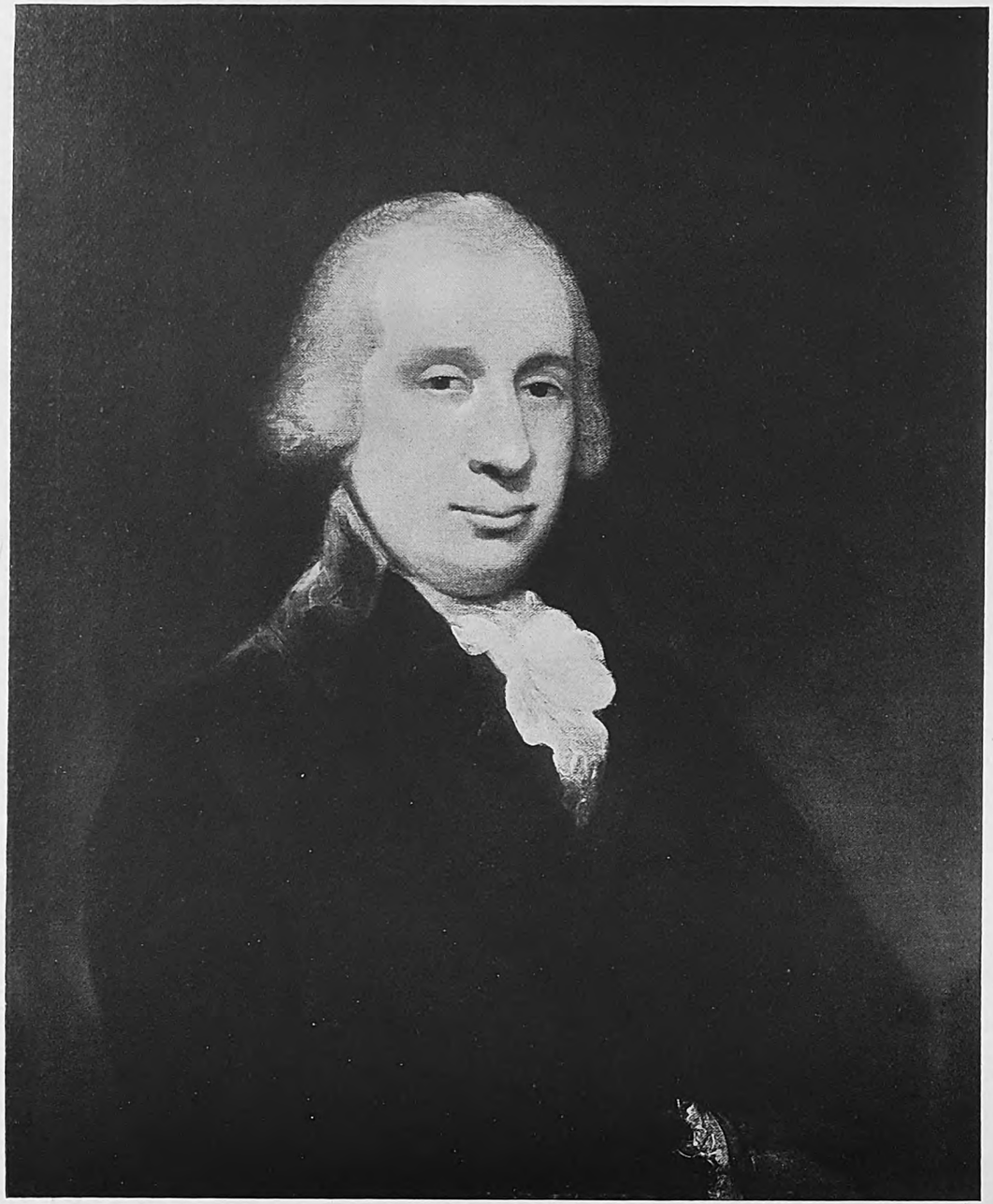
LA LETTRE by J. H. Fragonard. Canvas, 15 inches by $11\frac{7}{8}$ inches. The property of Messrs. Wildenstein & Co., Inc., 647 Fifth Avenue, New York, and 57 rue la Boetie, Paris.

No. 12



JOHN CALTHROP, by Gilbert Stuart. Canvas, 30 inches by 25 inches. The property of The Carroll Gallery, 28 St. James's Square, London, S.W.1.

No. 13

H.R.H. EDWARD DUKE OF KENT AND STRATHEARN, by Sir William Beechey, R.A., 1808. Canvas, 94 inches by 57 inches. The property of Messrs. J. Leger & Son, 13 Duke Street, St. James's, London, S.W.1.

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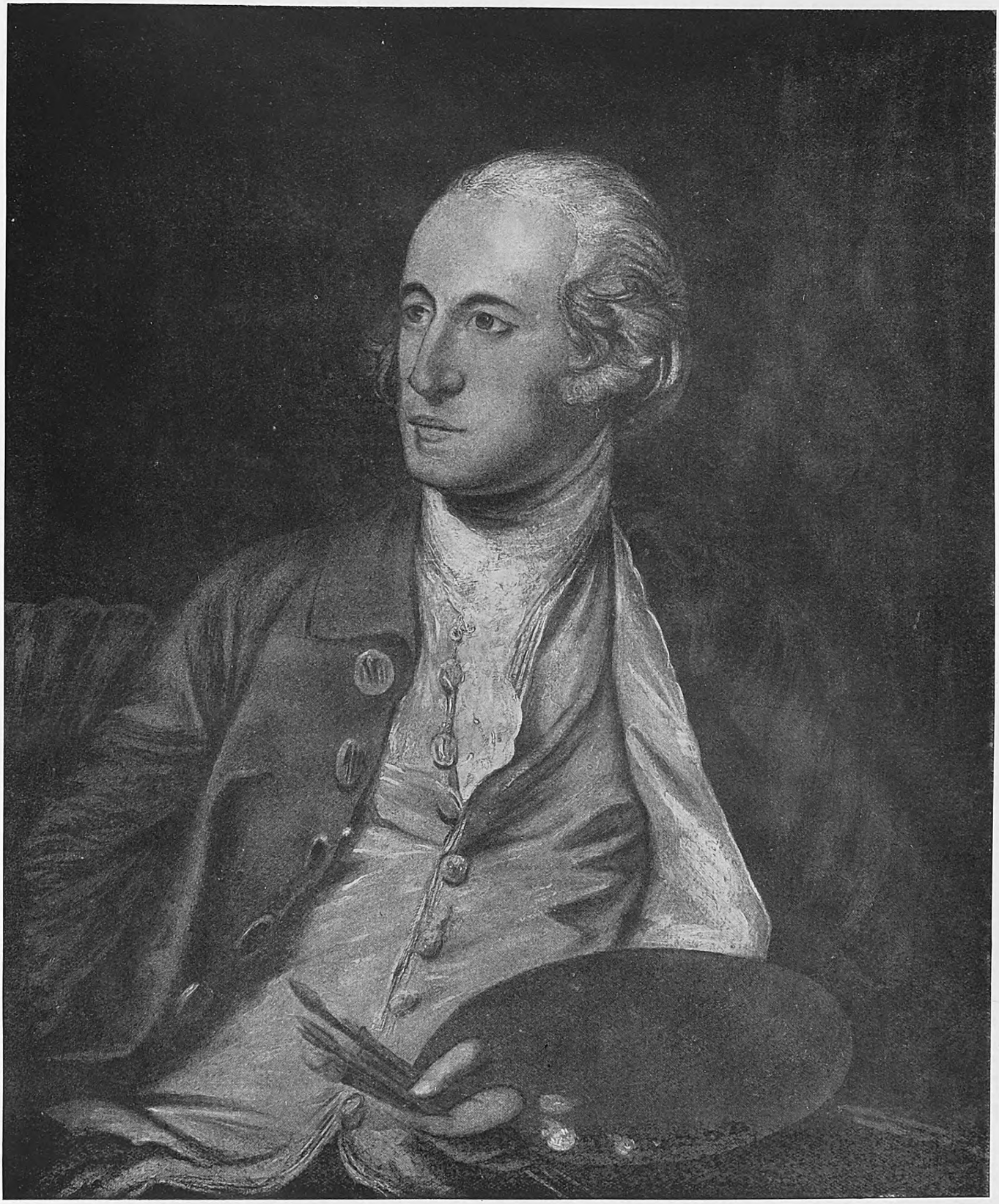
No. 14



BENJAMIN WEST, P.R.A., by Gilbert Stuart. Canvas, 30 inches by 25 inches. The property of Mr. P. Jackson Higgs, 11 East 54th Street, New York.

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No. 15

LADY MILLER OF GLENLEE, KIRKCUDBRIGHT, by Sir Henry Raeburn, R.A. Canvas, 30 inches by 25 inches. The property of Messrs. Leggatt Bros., 30 St. James's Street, London, S.W.1.

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No. 17

"FONTAINEBLEAU—BUCHERONNES AU PIED D'UN GROS CHÊNE" by J. B. C. Corot. Canvas, 22 inches by 25 inches. The property of Messrs. Arthur Tooth & Sons, Ltd., 155 New Bond Street, London, W.1.

No. 18

BELLINZONA, FROM THE ROAD TO LOCARNO, by J. M. W. Turner. Canvas, 11½ inches by 18 inches. The property of Messrs. Vicars Brothers, 12 Old Bond Street, London, W.1.

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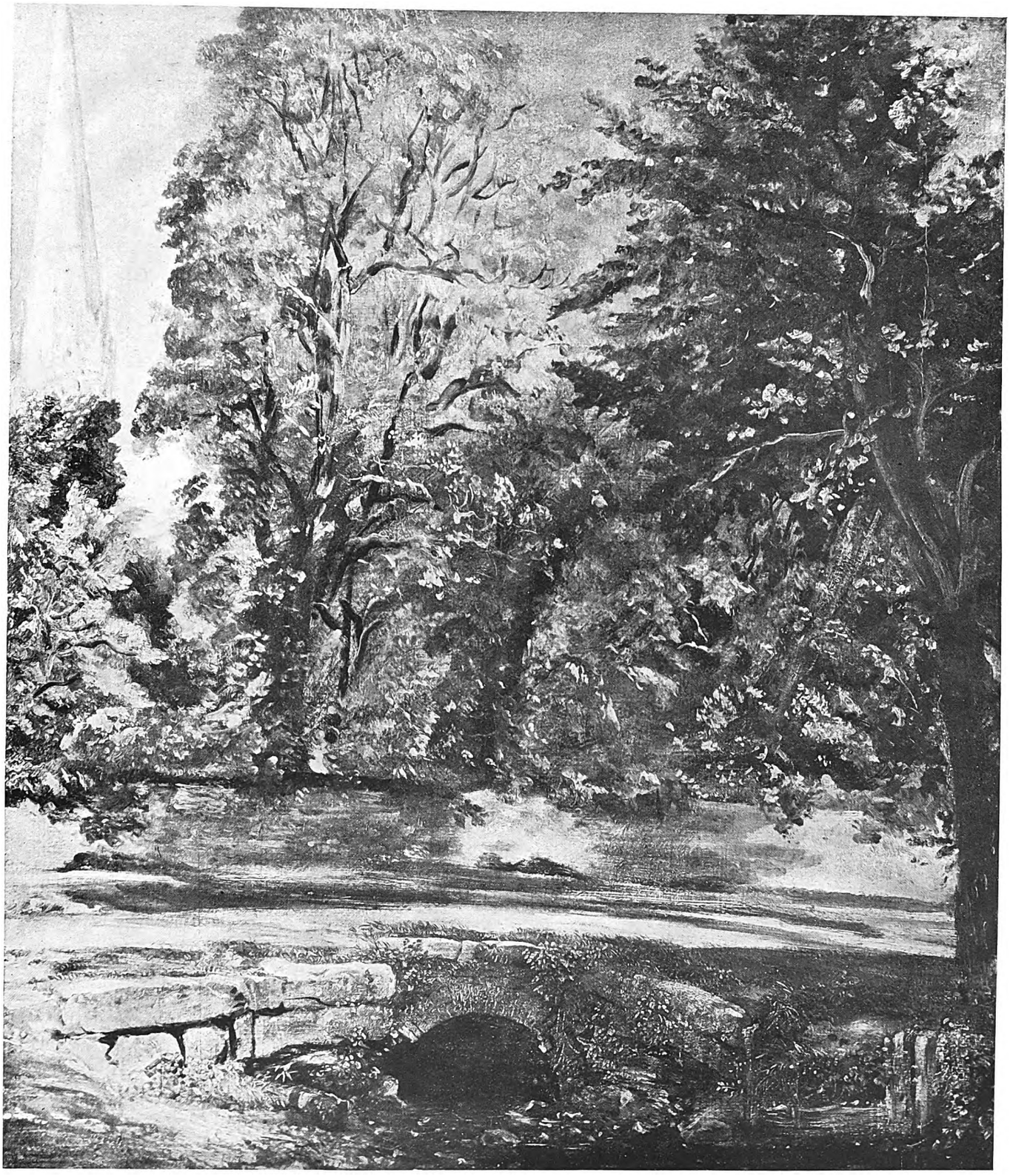
No. 19



THE CLOSE WALL, SALISBURY, by John Constable, R.A. Canvas, 23¾ inches by 20¼ inches. The property of The Independent Gallery, 7A Grafton Street, London, W.1.

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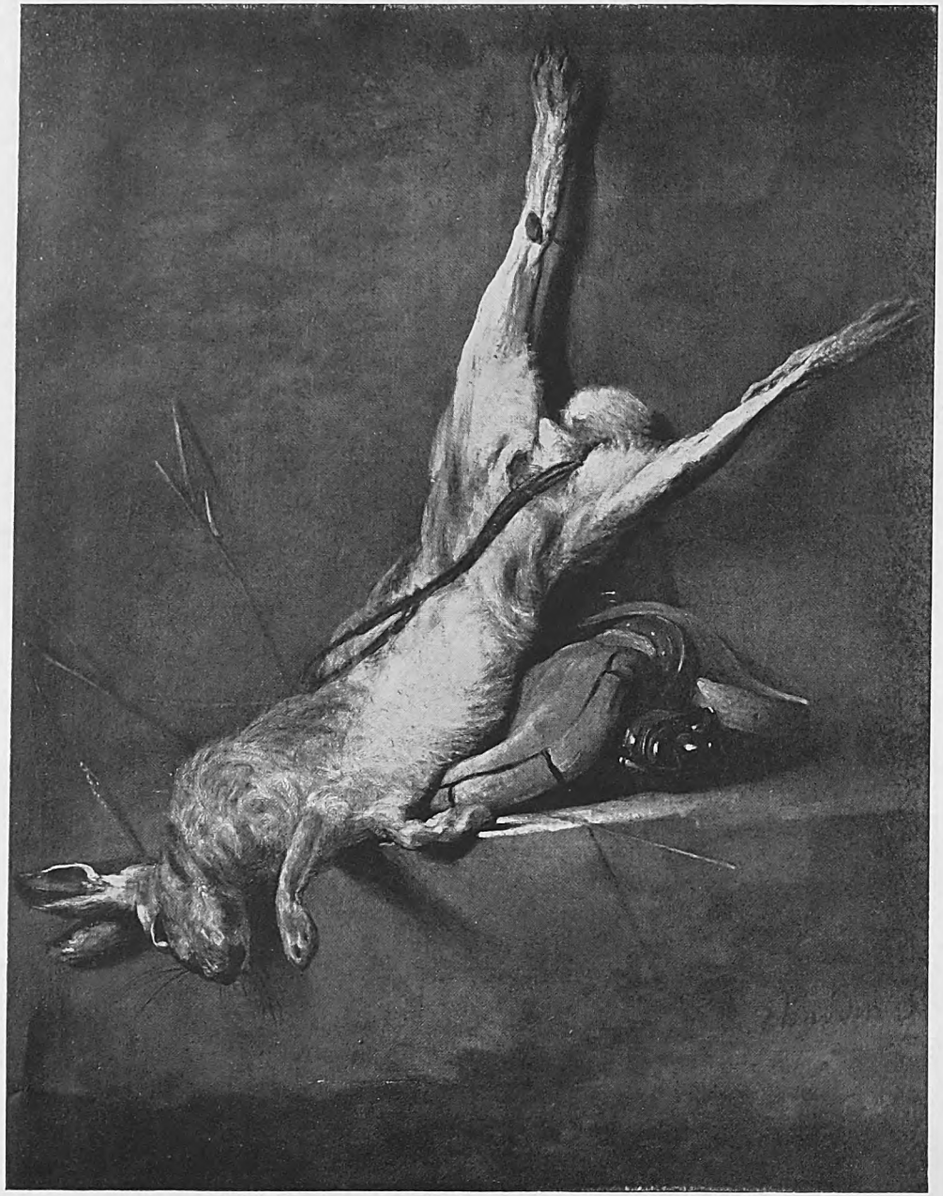
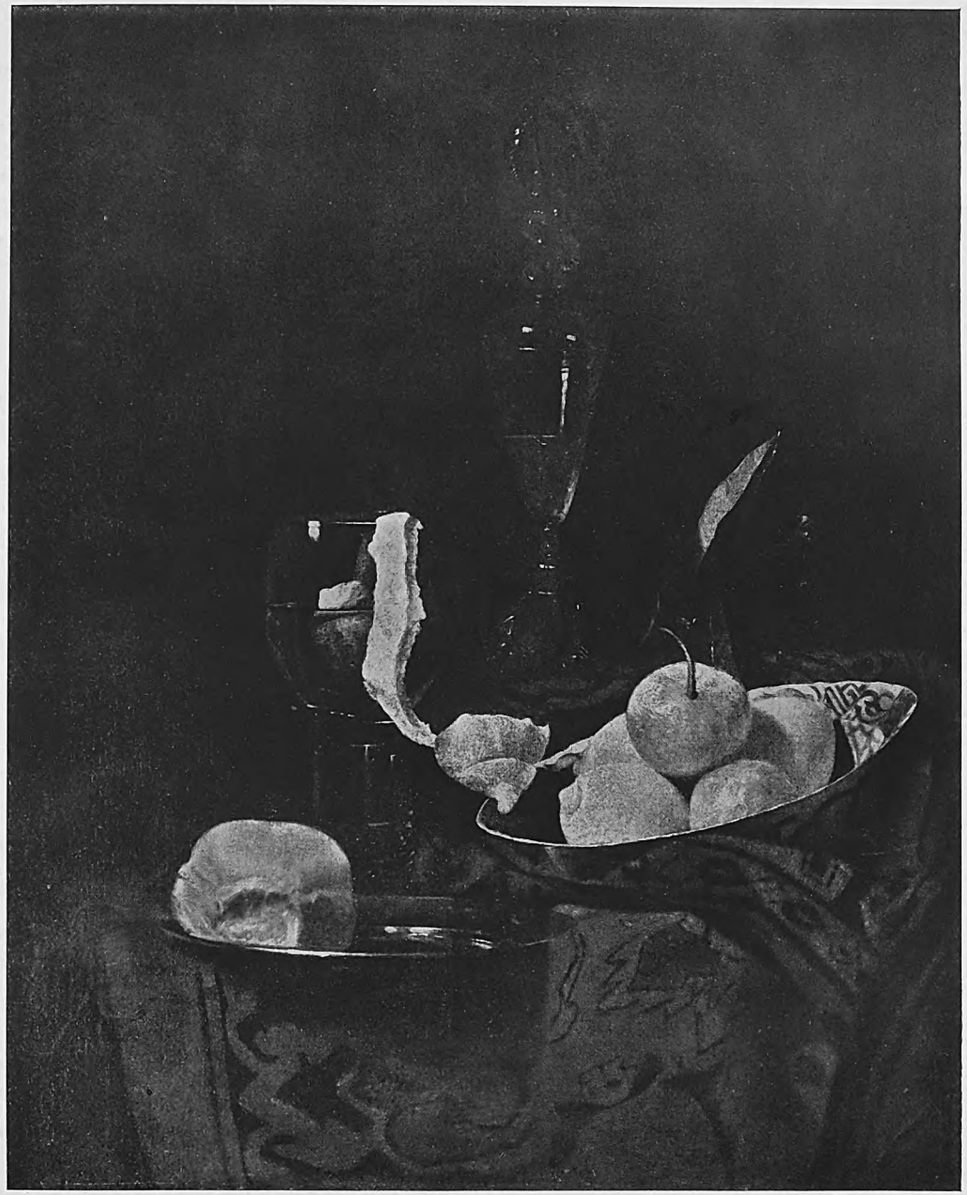
No. 20



THE HARE, by Chardin. Canvas, $38\frac{1}{4}$ inches by 30 inches. The property of Messrs. Cailleux, 136 Faubourg Saint-Honoré, Paris.

No. 21



STILL LIFE, by Willem Kalf, 1622-1693. Canvas, $28\frac{1}{2}$ inches by 23 inches. The property of Mr. Wm. B. Paterson, 5 Old Bond Street, London, W.1.

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No. 22

STILL LIFE, by Van Beyeren. Canvas, 40 inches by 39 inches. The property of The Ver Meer Gallery, 22 Old Bond Street, London, W.1.

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ILLUSTRATION OF A SPANISH PROVERB, by El Greco. Canvas, 27½ inches by 35 inches. The property of The Savile Gallery, Ltd. 7 Stratford Place, Oxford Street, London, W.1.

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MATCH FOR 500 GUINEAS AT NEWMARKET, OCTOBER 1800, BETWEEN "SYMMETRY" AND "SORCERER" by Ben Marshall. Canvas, 38 inches by 46 inches. Signed and dated 1801. The property of Messrs. Spink & Son, Ltd., 5, 6 & 7 King Street, St. James's, London, S.W.1.

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No. 25

"Le Foyer de la Danse," by E. Degas. Canvas, 22¾ inches by 32½ inches. The property of Messrs. Alex. Reid & Lefèvre, Ltd., The Lefèvre Galleries, 1a King Street, St. James's, London, S.W.1.

No. 26

"Le Pot de Fleurs" by P. Cézanne. Canvas, 14 inches by 19½ inches. The property of Messrs. Alex. Reid & Lefèvre, Ltd., The Lefèvre Galleries, 1a King Street, St. James's, London, S.W.1.

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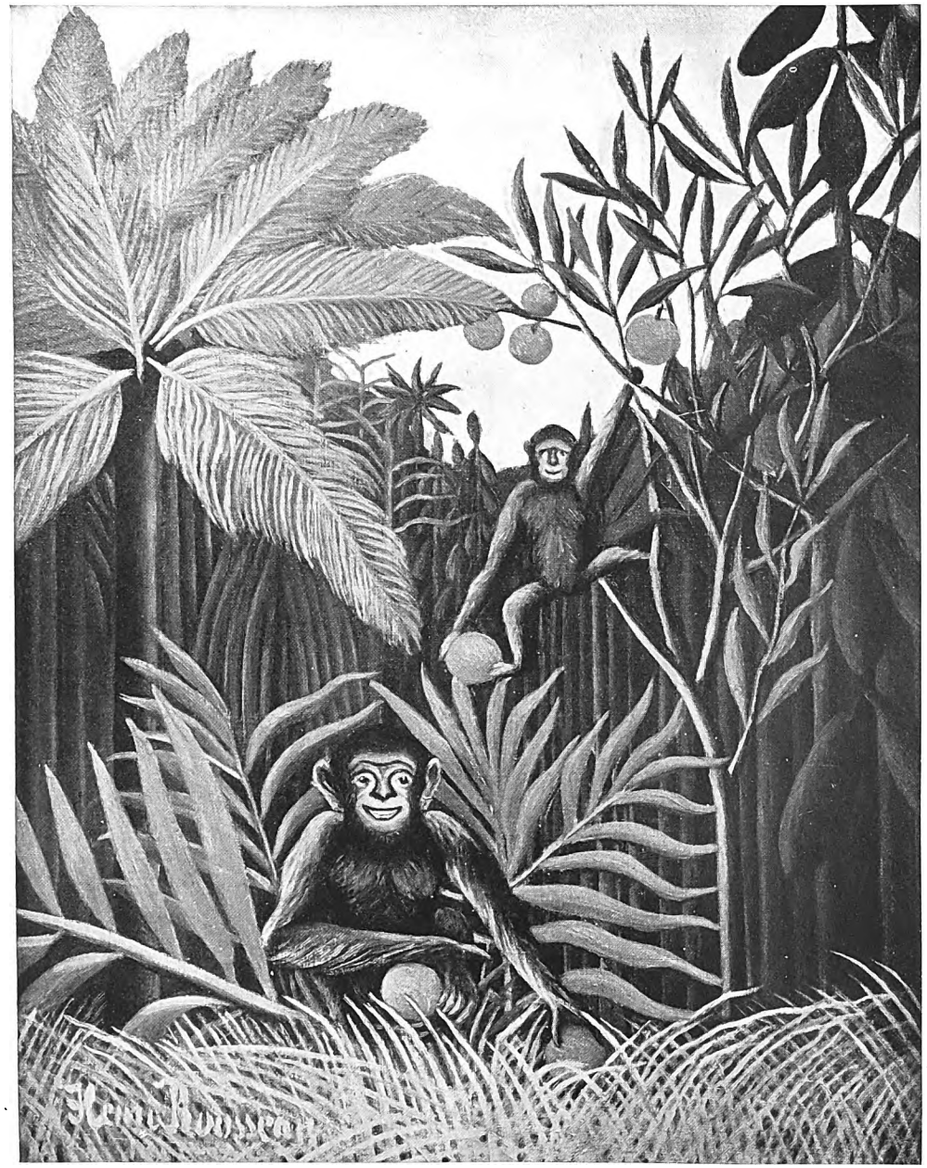
No. 27



LES SINGES, by Henri Rousseau. Canvas, 25½ inches by 19¾ inches. The property of The Leicester Galleries, Leicester Square, London, W.C.2.

No. 28

BENIN BRONZE WITH HUMAN HEAD, height 11¾ inches. The property of Mr. Sydney Burney, 13 St. James's Street, London, S.W.1.

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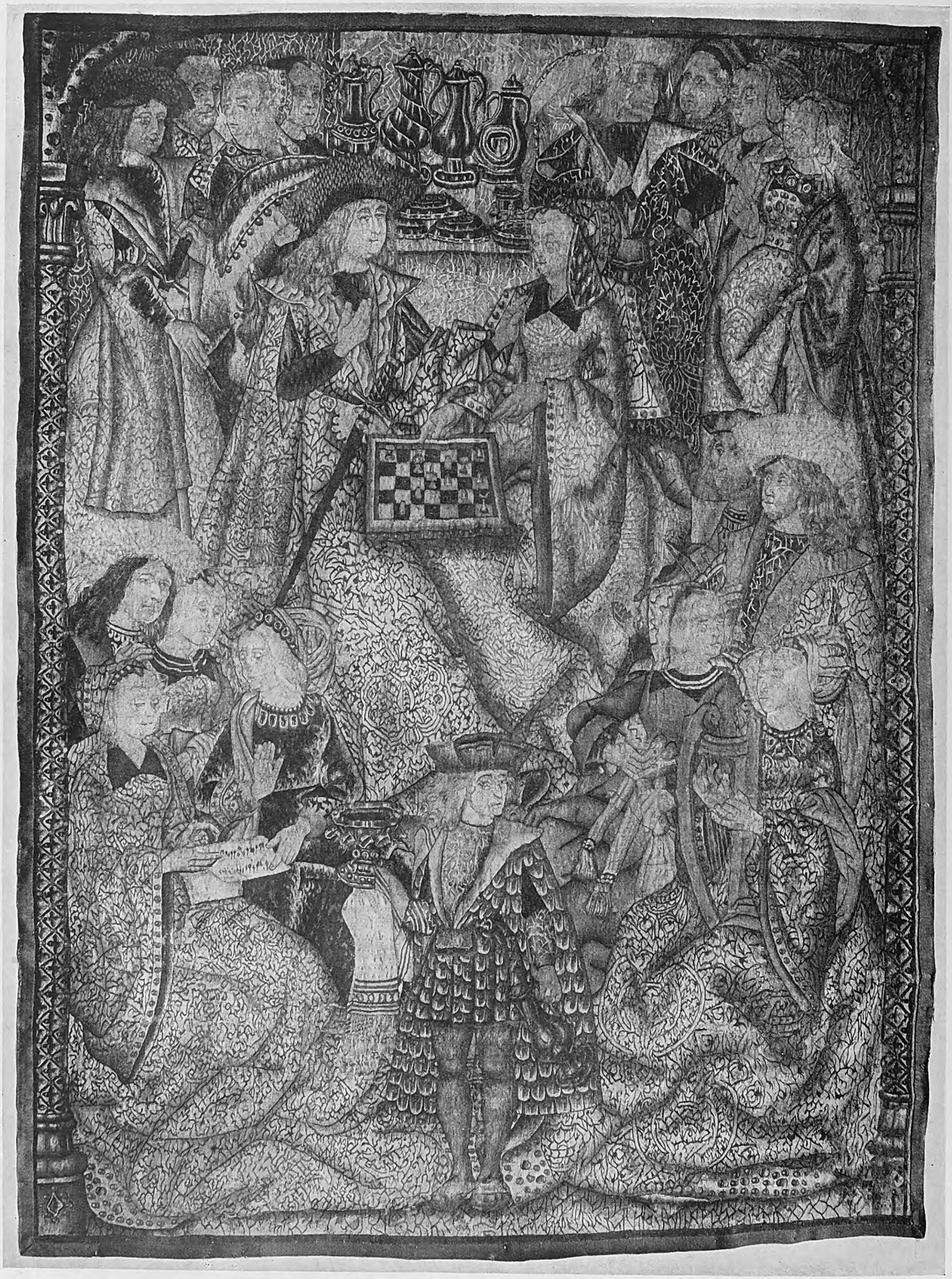
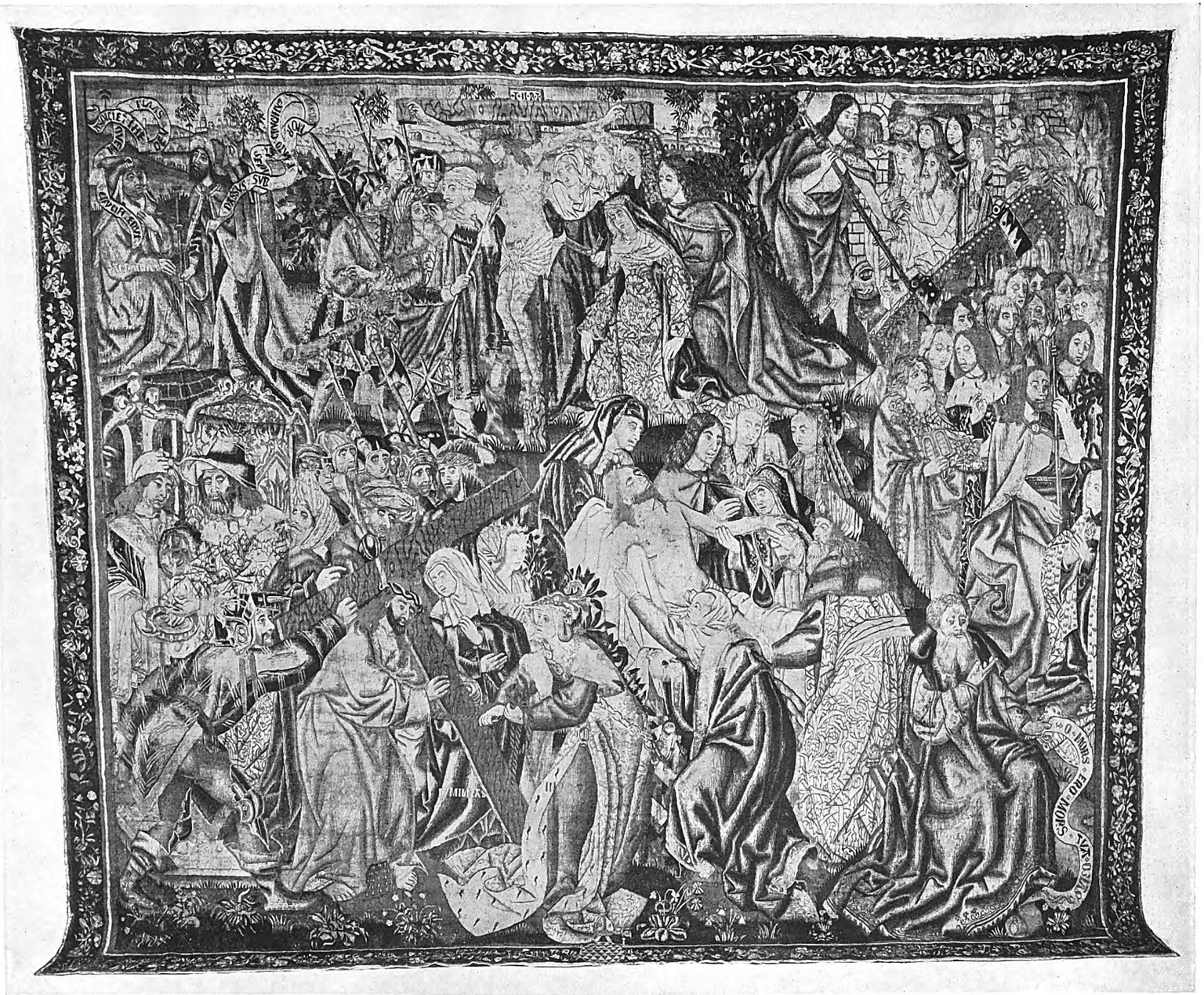


THE EMPEROR MAXIMILIAN I AND HIS WIFE, MARY OF BURGUNDY, PLAYING CHESS, Flemish Tapestry, *c.* 1485. 9 feet 7 inches by 7 feet 1 inch. The property of Mr. A. S. Drey, 7 Maximiliansplatz, Munich and New York.

No. 30



SCENES FROM THE LIFE OF CHRIST, Flemish tapestry, belonging to the Credo series. Gothic fifteenth century. 15 feet 2 inches wide by 13 feet high. The property of Messrs. P. W. French & Co., 6 East 56th Street, New York.

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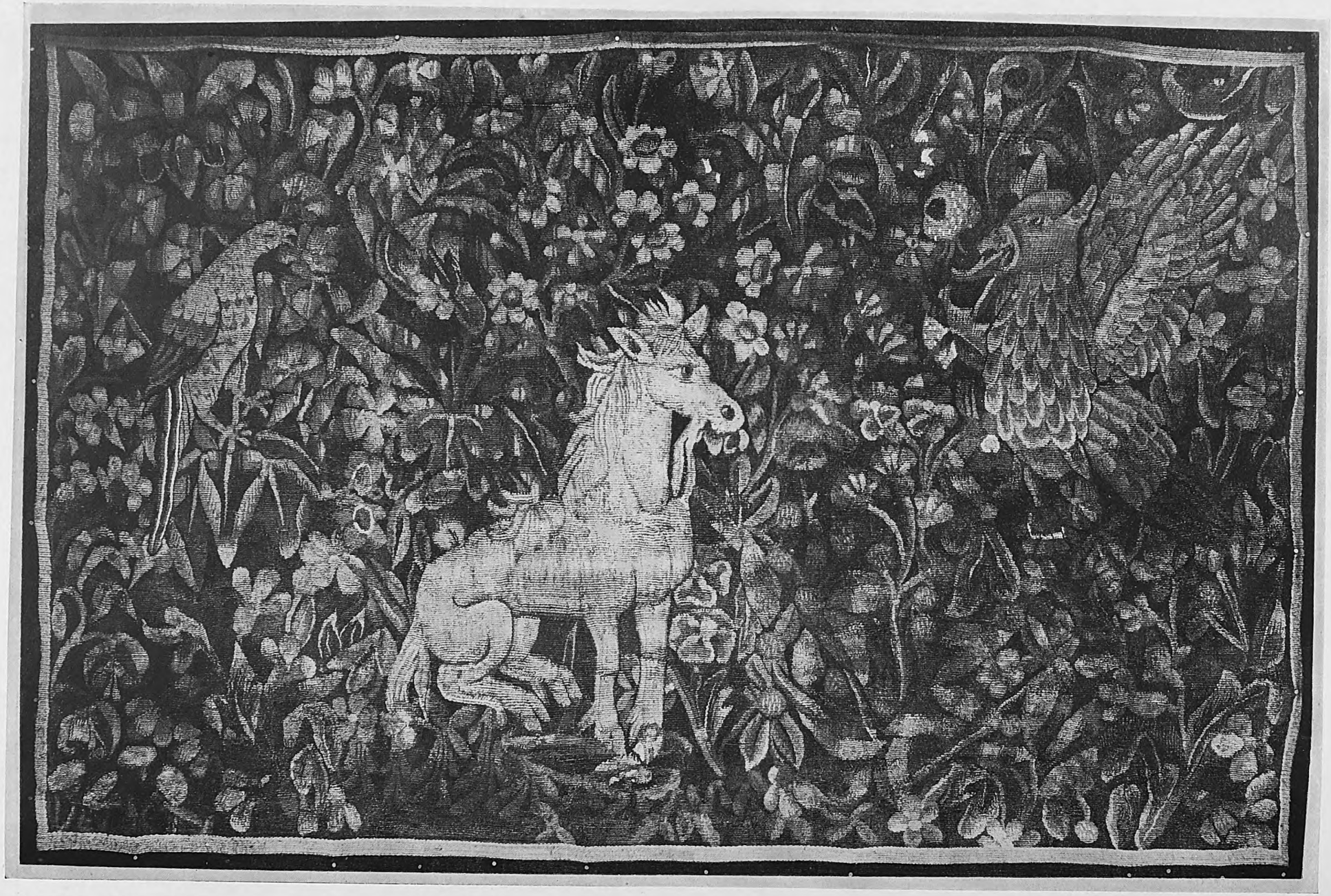

"MILLE FLEURS," TAPESTRY PANEL, French fifteenth century. 4 feet 11¼ inches by 3 feet 1½ inches. The property of Messrs. Brimo de Laroussilhe, 34 rue Lafayette and 48 rue Laffitte, Paris.

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No. 32

A WOOLLEN VASE CARPET, Southern Persian, *c.* 1550. 16 feet by 6 feet 6 inches.
The property of Messrs. V. Behar, Ltd., 108 High Holborn, London, W.C.1.

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No. 33

BAS RELIEF in earthenware, with traces of original polychrome decoration. Chinese Wei period. 18 inches by 17 inches. The property of Messrs. M. Knudsen & Co., 9 rue Scribe, Paris.

No. 34

CHINESE BRONZE MIRROR ornamented with bird, flower and butterfly motives in gold and silver embedded in lacquer. 6 inches square. The property of Messrs. Yamanaka & Co., Ltd., 127 New Bond Street, London, W.1.

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No. 35

VOTIVE STELE in grey marble, Wei period, dated 544 A.D. Height 36 inches. The property of Compagnie de la Chine et des Indes, 39 Avenue de Friedland, Paris.

No. 36

YING CH'ING PORCELAIN EWER AND COVER. Sung dynasty. Height (without stand) 13½ inches. The property of Messrs. John Sparks, 128 Mount Street, London, W.I.

No. 37

OVIFORM VASE, Tz'ŭ Chou ware of the Sung period. Height 12 inches. The property of Messrs. Bluett & Sons, 48 Davies Street, London, W.1.

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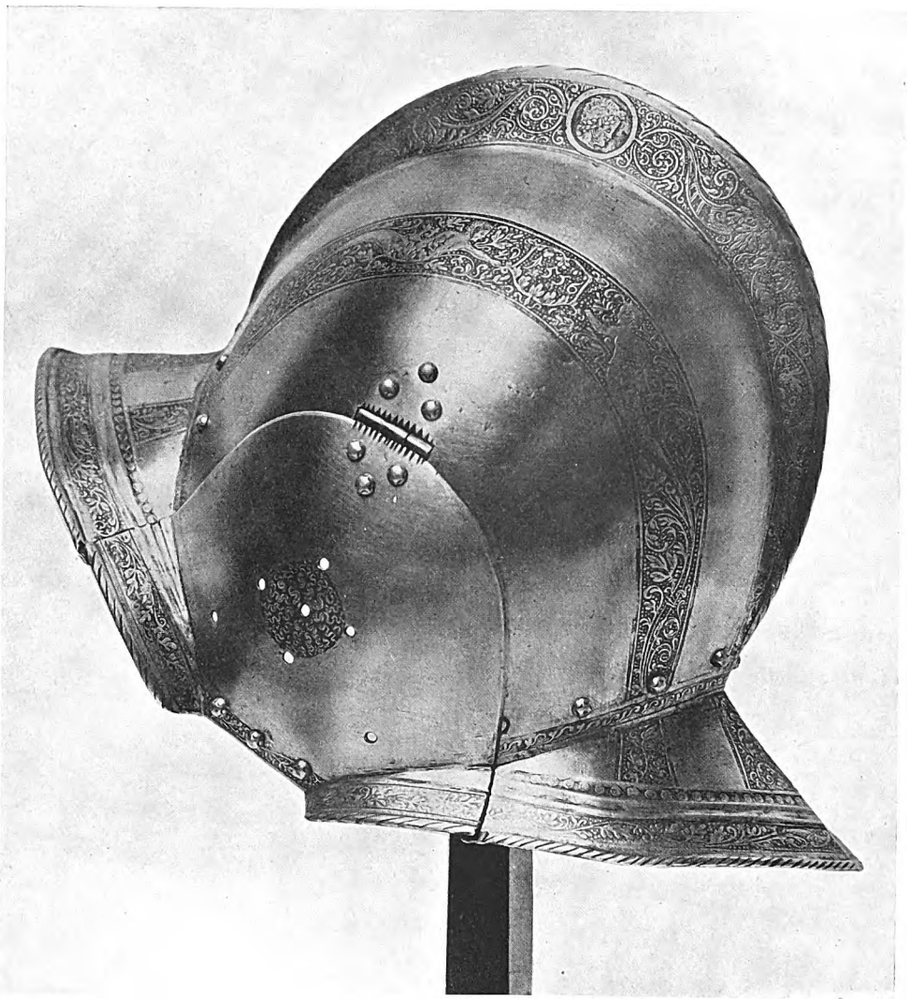
No. 38

LECTERN, late thirteenth century. The property of Messrs. Acton Surgey, Ltd., 1 Amberley Road, Paddington, London, W.9.

No. 39



CASQUE, German, Nüremberg, 1556. The property of Mr. Cyril Andrade, The Dalmeny Gallery, 8 Duke Street, St. James's, London, S.W.1.

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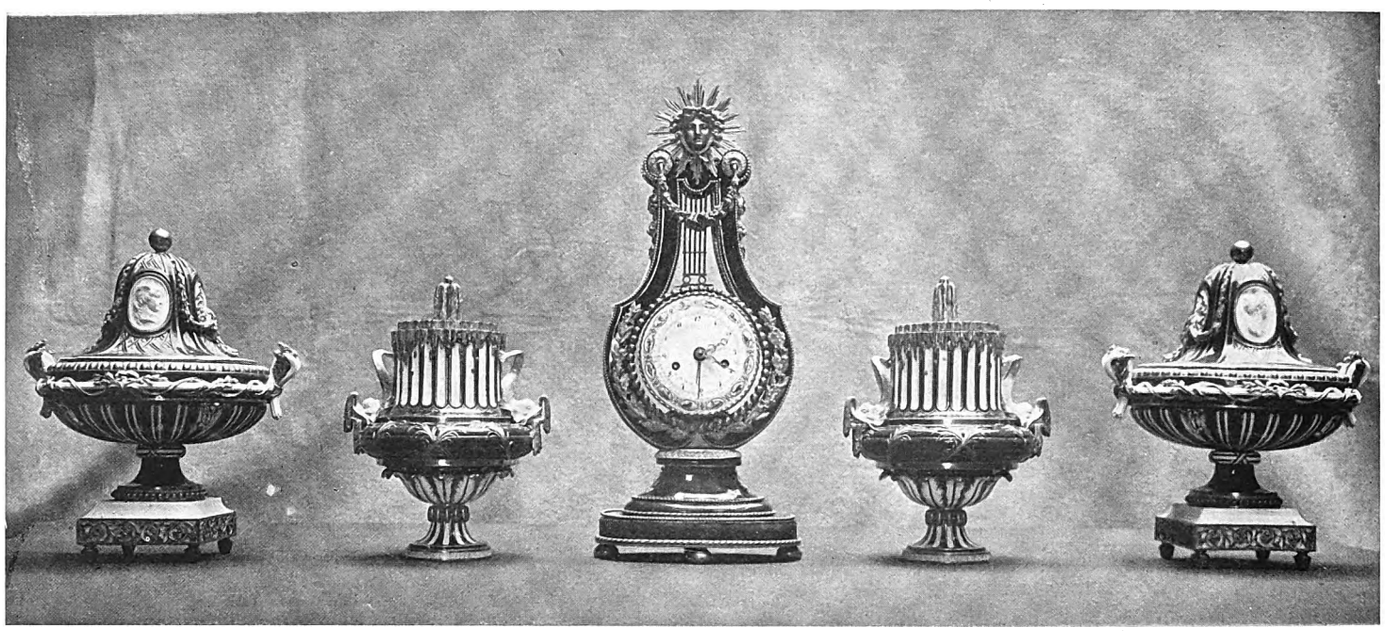
No. 42



CLOCK AND FOUR VASES, Old Sèvres Porcelain, " Pâte Tendre," Louis XVI. Height of Clock 24½ inches. The property of Mr. E. M. Hodgkins, 3 rue de Berri, Paris.

No. 43

FIVE BLUE CELADON VASES, Kien-Lung; ormolu mounts of Louis XVI period. Height of centre-piece 15⅝ inches. The property of Mr. E. M. Hodgkins, 3 rue de Berri, Paris.

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EXHIBITIONS

GREAT BRITAIN :

London :

BARBIZON HOUSE. Water-colours by John S. Sargent.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

GOUPIL GALLERY. Paintings and Drawings by the French Impressionists and others (closes July 9).

LEFEVRE GALLERIES. Modern Etchings and Paintings by William Rothenstein (opens July 5).

NATIONAL GALLERY, MILLBANK. Works by Charles Conder.

PATERSON, W. B. Water-colour Drawings.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Drawings and Caricatures by Sidney H. Sime (closes July 6). Annual Exhibition of the Modern English Engraver-Etchers (opens July 7).

TOOTH, ARTHUR, & SONS. *Spanish Bull Fighting*, by Roberto Domingo.

WALKER GALLERIES. 23rd Annual Exhibition of Early Water-colours.

YAMANAKA & CO. Chinese Ceramics and Sculpture (closes July 16).

Brighton :

FINE ART GALLERIES. Photographs by E. J. Bedford. Mezzotints. Paintings of the Victorian Period.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 101st Annual Exhibition.

Manchester :

CITY ART GALLERY. The Benson Collection of Italian Pictures.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

HOLLAND :

The Hague :

MUNICIPAL MUSEUM. Islamic Art (closes July 3).

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING JULY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. July 8, Pictures belonging to the late James Ross, of Montreal. July 15, Pictures of the Italian School from Collection of the late Sir George L. Holford.

DEBENHAM, STORR & SONS. July 4, etc., English, Continental and Oriental China, Paintings and Water-colours, Etchings, Bric-a-brac, etc. July 5-7, 12-14, 19-21, 26-28, Jewellery and Plate.

HAMPTON & SONS. July 4-13, Old English Furniture, Pictures, etc., at Baldersby Park, Thirsk, Yorks.

HARMER, H. R. July 4, 11, 18 and 25, Stamps.

KNIGHT, FRANK & RUTLEY. July 23 and 24, Contents of 5 Carlton Gardens, S.W., on the premises.

SOTHEBY & CO. July 4 and 5, Modern Etchings. July 4, 5, 7, 8, 11, 13, 14, 18, 19, 20-22, 25-29, Printed Books, etc. July 6, Old Masters. July 6, Jewellery and Silver. July 7, Chinese Porcelain and Works of Art. July 8, China and Furniture. July 11, Antiquities, including Greek Vases. July 12, Illuminations on Vellum belonging to the late Lieut.-Col. Sir G. L. Holford. July 12-14, Prints and Drawings. July 14, Objects of Vertu. July 15, Old English Furniture.

DUVEEN BROTHERS

Paris. New York.

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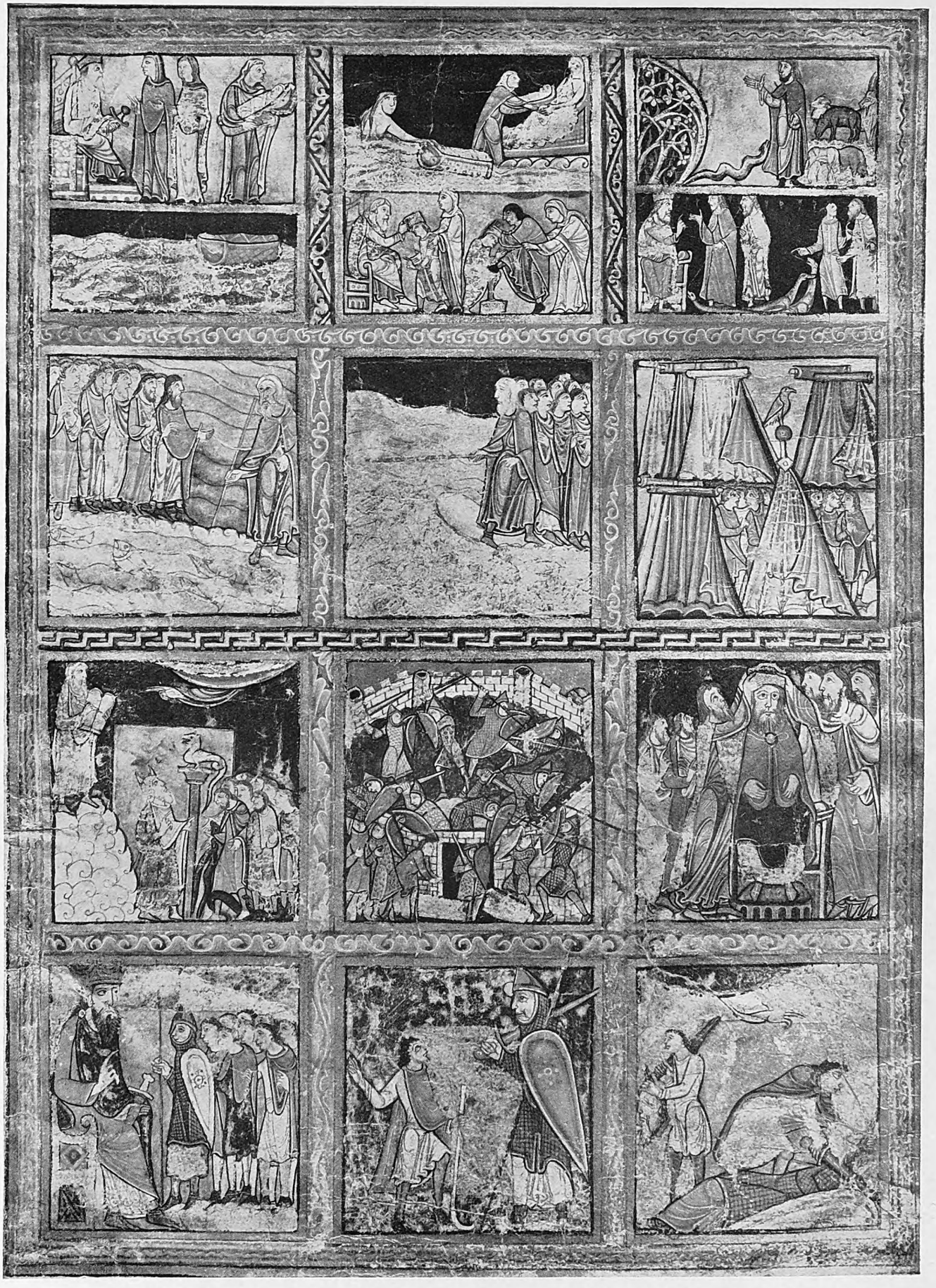

A LEAF FROM A 12th CENTURY ENGLISH PSALTER from the Holford Collection of Illuminations on Vellums

(To be sold on July 12 by Messrs. Sotheby & Co.)

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FORTHCOMING SALES. GREAT JULY PROGRAMME

BY A. C. R. CARTER

Since I wrote about the Promise of May in connexion with the activities of the art market, there have been many proofs that the current sale season is likely to rank with the most memorable of any in the art chronicles. The comment in the old hymn on the movement from strength to strength seems especially pertinent, and something akin to a grand climacteric may be confidently predicted for July. As remarked last month, the Holford sale at Christie's, on July 15, of the Italian section of the Dorchester House and Westonbirt Collections is sure to cause a stir after a long period of enfevered anticipation. I cannot remember any collection which has aroused more discussion and curiosity before the act of dispersal. For many years Dorchester House has been a playground for the pundits and for the champions who fight *à outrance* in the sacred cause of attributions. Recently, too, that lively and swelling host of amateurs, the members of the National Art-Collections Fund, has been taking a last look at the Holford pictures while still *in situ*, so that the anticipatory interest has reached a portentous dimension. The greatest praise is due to Mr. Lance Hannen, of Christie's, and to his able lieutenant, Mr. Alec Martin, for having prepared a just *catalogue raisonné*, based largely on Mr. Robert Benson's well-known work on the Holford Collections. Over a score of the Italian pictures have been illustrated. Yet, despite all that has been written and argued about the Holford pictures, I doubt whether any auction prophet is sure in his own mind about "the placed horses" in the forthcoming sale. The Botticelli head of *S. Thomas Aquinas* is expected by believers to go well in the bidding, and there are ardent backers for that gem of art, the beautifully-composed little panel of *The Virgin and Child*, attended by six Saints, by Francesco di Pesello, painted under the influence of Fra Filippo Lippi. The telling portrait of a man with a jewel in his hat by Bartolommeo Veneto is another panel of auction promise, along with Paris Bordone's portrait of a man and the powerful pair by Il Tintoretto. No useful purpose, however, would be met by repeating a list of names and colours in the catalogue, with comments on probable auction form. Suffice it to make some sort of plunge in divination by stating that, in certain shrewd quarters, the portrait by Lorenzo Lotto of a lady as *Lucretia* is being named with much confidence. When all is over, some may feel that the sale result has not been commensurate with the preliminary interest evoked, and may be tempted to compare it with a somewhat notorious dispersal in 1895. But whatever happens, it must be reckoned all to the good that a much wider public has been evincing a desire to know and see more of the achievements of early masters and their pupils. In this respect the general awakening of interest matches that which is being shown on all sides in the strivings of eager contemporaries.

From the guinea-stamp point of view—which is the natural test of an auction success—the sale of the remarkable James Ross collection on July 8 seems destined to fulfil the highest hopes. This small gathering of twenty-nine pictures includes a few of irresistible appeal. Nowadays a great Rembrandt portrait so rarely makes an appearance in the open market that the master's presentment of a man, into which one may read the painter's own deep self-communion, and may discern his power to express the travail of life, will be received with a financial ardour in ironic contrast to the impending poverty of Rembrandt in the year when he painted this masterful work. And the pair of pictures by Turner are sure to achieve a sale-room triumph. One still remembers the impression which his *Venice*, with its eternal sunshine, made at Christie's in the Fowler sale, 1899, and four years earlier one saw the powerful *Helvoetsluys*. Not every French debt to England has been acknowledged with the sincerity of the tribute paid to Bonington by generations of French artists, and the Ross *Normandy Fisherfolk* scene, vibrating with light and atmospheric movement, is an unusually complete illustration of the young Nottingham painter's influence. Although the gay and lissom portrait by Reynolds of *Lady Ann Fitzpatrick as Sylvia* is somewhat darkened by time, only a little expert attention will be needed to cause it to reveal again the original brilliancy of a remarkably winsome composition. To complete the catalogue on July 8 other fine pictures will be sold, including Lawrence's regal *portrait d'apparat* of George III's consort, Queen Charlotte, showing the sitter in her room at Windsor looking towards Eton Chapel and beyond. There are other Lawrence portraits; several attractive portraits, too, by Romney; and the well-known full-length by Reynolds of *Squire Musters*. As for Christie's opening sale on the first day of July, consisting chiefly of the late Empress Eugénie's pictures, much attention will be directed to the very clever and graceful composition of the Empress in the midst of her *dames de sa Cour*, by Winterhalter, at the height of French imperial splendour in 1855. One recalls that Sir Hugh Lane had a great admiration for Winterhalter's exceptionally courtly powers of arrangement and for the ease and finish of his technique. Looking at this remarkable canvas (10 feet by 14 feet), one is left wondering how many living painters could invent such an effective design. The late Empress's decorative furniture and the like, to be sold on July 7, will include seven superb panels of Gobelin tapestry by Audran, woven with subjects from the story of *Don Quixote*.

In the great line of classic sales of illuminations will be the dispersal at SOTHEBY'S, on July 12, of the beautiful Holford collections of Italian miniatures, akin to the famous Northwick and Rogers arrays, and deriving from the celebrated Ottley collection, dispersed in 1838. The learned descriptions of these by Mr. R. H. Benson are known to every student and lover of this blending of early art and devotion; and each illumination is a picked treasure. Of outstanding beauty are two by the fourteenth-century Jacopo di Cione, the brother of Orcagna, of *The Four Evangelists* and *St. Benedict Enthroned*. Another great example is an historiated initial framing an exquisite conception of *The Nativity* by some fifteenth-century Umbrian painter, and there is an impressive *Crucifixion*, in the manner of Giulio Clovio, executed probably by that favourite Papal miniaturist, Apollonius de Bonfratellis, at his best between 1550 and 1570. But the last lot in the sale will probably command the closest attention of collectors. This is the only English example in the series, and has been identified as being one of the surviving leaves from a twelfth-century Psalter, painted by some devoted native artist working at Bury St. Edmunds. Three other leaves are respectively in the British Museum, the Victoria and Albert Museum, and the Pierpont-Morgan Library, which, on the Sibylline principle, enhances the value of this Holford leaf. It is painted on both sides with twenty-two scenes from the Bible and with three illustrative of *The Stem of Jesse*, and the transition, therefore, from the Old to the New Testament. Another reminder of the range of the Holford collections will be afforded on July 11, when the Dorchester House Greek vases are to be sold. Especially noticeable in this beautiful series is a black-figure Attic amphora, 540 B.C. circa, decorated with Trojan personages and Pallas Athene. Of a later date, 430 B.C., is a red-figured neck-amphora illustrating a scene that every age has known—a soldier's farewell—and there are other noble examples of the kind which inspired Keats to compose his immortal "Ode to a Grecian Urn." A black-figured hydria from an anonymous source, with figures of Dionysos, Ariadne, and Hermes, and with glimpses of charioteers, satyrs, and maenads, will preface these Holford vases. Sotheby's sales of pictures, fixed for July 6, is to include the kit-cat portrait by Reynolds of the *Countess Harcourt*, lent to Burlington House in 1893; and on July 4-5 various modern etchings will again fan the interest of a rapidly-increasing band of collectors. Simultaneously there will be a sale of books; and another growing class of purchasers will be attracted by a finely-preserved copy of *Orme's Collection of British Field-Sports*, with the twenty coloured engravings and the same number of coloured aquatints by S. Howitt, issued in 1807-8 in ten parts. The example to be sold on July 5 has been sent from an old library at Chilton Cantels, Yeovil, and is remarkable for having been preserved in the ten original parts, which causes the prize to be very rare indeed. Readers of this magazine should also be versatile enough to recognize the interest which many of their scientific friends will take in a number of letters on *The Origin of Species*, written by Charles Darwin to his friend, Sir Charles Lyell, to be sold at the end of the month, along with R. L. Stevenson's autograph manuscript of his *Memoirs of a Family of Engineers*.

MESSRS. HAMPTON & SONS, 20 St. James's Square, will sell, on July 4 and on the seven following days, the contents of Baldersby Park, Thirsk, Yorkshire. The collection is to be sold on the premises, and comprises, in the main, English furniture, porcelain, pictures and silver, with some specimens of Eastern rugs, tapestries and bronzes. Perhaps the most interesting lots consist of pieces of furniture, some of these being fine specimens of Chippendale and of that craftsman's period, details of which were given in the June number.

Among the foreign auction sales announced for July is an important one of old drawings being organized by MESSRS. ANT. W. M. MENSING, Doelenstraat 16, Amsterdam. This will take place on July 5 and 6. The drawings are from every period and place of origin, and include those in the superb Bellingham-Smith collection. Connoisseurs will need no reassurance that an attendance at the sale will be a delight to all interested in the art of drawing. So varied is the sale that we can do no more than direct attention here to the excellent illustrated catalogue, which describes 360 works belonging mainly to the schools of Italy, France, Germany, Holland and England, many of these being beautifully illustrated.

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PUBLICATIONS RECEIVED

L'ARTISAN DU LIVRE, PARIS.
FOSCA (FRANÇOIS). *Claude Monet.* 101 pp. + 16 pl. (4 in col.). (Cahiers de la quinzaine.) 15 francs.

BATSFORD.
*BUDDEN (CHARLES W.). *English Gothic Churches*, the story of their architecture. 145 pp. ill. + 43 pl. 7s. 6d.
*JONES (SYDNEY R.). *Touring England by Road and Byway.* 140 pp. ill. + 42 pl. 7s. 6d.
MILLAR (WILLIAM). *Plastering, Plain and Decorative.* Edited and remodelled by George P. Bankart. 4th edn. 345 pp., fully ill. + 122 pl. 30s.

BLACK.
TIMLIN (WILLIAM). *South Africa,* a series of pencil sketches. Introduction by G. E. Chittenden. 16 pp. + 24 pl. 3s. 6d.

BRÖDERNA LAGERSTRÖMS, STOCKHOLM.
WOLLIN (NILS G.). *Drottningholms Lusträdgård och Park.* 372 pp., with 129 ills.

BURNS, OATES AND WASHBOURNE.
MILLS (DOROTHY A. H.). *The Story of Bruges, Ghent and Ypres,* retold from the Chronicles of Sir John Froissart. 154 pp. + 27 pl. 7s. 6d.

DANIEL.
GRAEFFE (W.). *Art and Labour.* 83 pp., decorated with woodcuts by the author. 3s. 6d.

DENT.
NORRIS (HERBERT). *Costume and Fashion.* Vol. II. Senlac to Bosworth, 1066-1485. 485 pp., fully ill. + 24 pl. (10 in col.). 31s. 6d.

DUCKWORTH.
*STEEGMAN (JOHN). *Hours in the National Portrait Gallery.* Introduction by J. D. Milner. 142 pp. + 16 pl. 3s. 6d.

FABER AND GWYER.
COLLINGWOOD (W. G.). *Northumbrian Crosses of the pre-Norman Age.* 196 pp., with 227 ills. 30s.

HEINEMANN.
CHARTERIS (The Hon. EVAN). *John Sargent.* 308 pp. + 50 pl. 30s.

LANE.
*FURST (HERBERT). *Portrait Painting, its Nature and Function.* 158 pp. + 49 pl. 31s. 6d.

MACMILLAN.
*HOUSSER (F. B.). *A Canadian Art Movement.* 221 pp. + 12 pl. 8s. 6d.

THE MEDICI SOCIETY.
BAILEY (C. T. P.). *Knives and Forks,* selected and described. 16 pp. + 75 pl. (3 in col.). 17s. 6d.
*SINGLETON (ESTHER). *The Collecting of Antiques.* 338 pp., fully ill. + 1 pl. 31s. 6d.

DER MÜNCHNER DRUCKE, MUNICH.
MUSPER (THEODOR). *Die Holzschnitte des Petrarkameisters.* 72 pp., ill. + 1 pl. M.8; bound, M.10.

OXFORD UNIVERSITY PRESS.
*BLAKE (VERNON). *Drawing for Children and Others.* 163 pp., ill. + 19 pl. (1 in col.). 6s.
BRIGGS (MARTIN S.). *The Architect in History.* 400 pp., ill. + 28 pl. 10s.

SHERMAN, NEW YORK.
OFFNER (RICHARD). *Studies in Florentine Painting.* 143 pp. + 18 pl. $25.

THE STUDIO.
*CHANCELLOR (E. BERESFORD). *Disappearing London.* 10 pp. + 12 pl. 5s.
Charles Meryon. Introduction by Malcolm C. Salaman. 10 pp. + 12 pl. (Masters of Modern Etching, 14.) 5s.

VAN OEST, PARIS AND BRUSSELS.
HAUFECŒUR (LOUIS). *Le Louvre et les Tuileries de Louis XIV.* 227 pp. + 48 pl.
BRIÈRE-MISME (CLOTHILDE). *La Peinture Hollandaise.* 59 pp. + 64 pl.; MARCEL-REYMOND (CHARLES). *La Sculpture Italienne.* 64 pp. + 64 pl. (Bibliothèque d'Histoire de l'Art.) 36 frs. each.
Les Richesses d'Art de la France. La Bourgogne. La Sculpture. By MARCEL AUBERT. 22 pp. + 48 pl.

Publications in the preceding list marked with an asterisk are briefly discussed below.

TOURING ENGLAND AND ENGLISH GOTHIC CHURCHES.—These two admirable little books each suggest from opposite angles that the great new tar-sprayed road system of England is capable at once of gladdening and breaking the hearts of English art lovers. The book on our Gothic churches brings it home to us that a first-hand acquaintance with these can now be made in a few weeks instead of a few years. On the other hand, "Touring England" makes it all too plain that the countryside is no longer what it was. The artists responsible for the many interesting drawings and photographs are misleadingly kind in omitting all evidences of the hair-raising charge of the big car in quiet places where that rather pathetic instrument of defence, the police-trap, need not be anticipated.

HOURS IN THE NATIONAL PORTRAIT GALLERY is worthy of the other booklets in this pleasant series. Text and plates take us from Henry VIII to C. M. Doughty.

PORTRAIT PAINTING.—The writer of this book has certainly taken a great deal of trouble both in the collection of photographs of portraits of every school and in the preparation of his text. His method entertains rather than instructs. It consists in confronting the reader with a series of portraits, connected now obviously enough, as in the page of plates after portraits of people playing instruments (Jan Steen, Goya, John, Nattier), now quite disconnected, except we have been carried away by one of Mr. Furst's rather unimpressive arguments. The fault of the book is that it confronts us alternately with what is obvious and with what is wrongheaded or merely meaningless. What is the use, for example, in telling us, under "Relevance of Design," that Rigaud's *Louis XIV* is characterized by pomp and that in Jordaens's *Family Group*, "the design, biographically forced, is æsthetically elaborate." The truth of the first remark is too obvious, the meaning of the second too obscure for either to be worth making.

A CANADIAN ART MOVEMENT.—The journalist who made up this rather highly dramatised version of the singularly uninspiring story of what happened as a consequence of how, some fifteen years ago, a group of young commercial artists employed by Grip, Ltd., Toronto, went on a sketching tour, when after months of commercial work, "the stored-up creative energy poured out." The author misunderstands art and artists, and, in particular, the group of people referred to, as he misunderstands nearly everything else—even the *Morning Post's* art critic's philosophy of art. This is a pity, because it is quite true that Canada alone among our dominions has produced a little genuine art, pretty obviously due (in spite of the independency of Mr. Housser's patriotism) to the presence of the French Canadians. The grossly overpraised circle of artists with which the book deals in no way represents Canadian art at its best.

THE COLLECTING OF ANTIQUES.—It probably is true that a book of this kind, which consists of a longish series of very perfunctory reviews of China, Silver, Glass, Furniture, etc., will be of interest and even of some little use to beginners; but the author insists on posing herself before the reader in one of the unreal attitudes favoured by the seaside photographer. In the preface she makes the preposterous claim that "the principle of selection regarding the articles and objects discussed in the text and represented in the illustrations has been that of *beauty*—beauty of colour, beauty of form, and beauty of decoration. Only articles of æsthetic appeal are considered in this volume." Seldom, however, can there have been displayed a collection of less beautiful objects than those in this book. No one with any taste could believe the textiles illustrated and the following objects, made prominent by the authoress, to be æsthetically important:—The copper lustre jugs (p. 51), the Palissy cherub candlesticks (p. 82), the silver salver (p. 121), the silver punch bowl (p. 125), and certain little Bristol blown-glass pipes and dogs (p. 156), the like of which could be made by the dozen any morning before breakfast by a modern glassblower's apprentice, who would blush to be dubbed artist. The book is strictly confined to the stuff that is being "puffed up" by little dealers of doubtful nationality and no culture all over the world. A certain amount of this trash we are compelled to tolerate so as to avoid wearisome disputations, but this American authoress really goes too far. If Miss Esther Singleton wishes, for her own reasons, to help the dealers, let her do so in a legitimate way, and without debauching the taste of "beginner-collectors, who have just started on their quest for artistic treasures."

DRAWING FOR CHILDREN AND OTHERS.—This book is one long rave about what the author conceives to be drawing. In it he conceals under a cloak of chatty and frivolous comment a total inability to draw. He gleefully reproduces his own drawings, as well as works by Claude and Cézanne, his highly self-conscious comments, extending to some hundred-and-fifty pages, being, we hope and believe, innocuous. Hear him: "Drawing is seeing. It may be no more difficult to prove (?) the truth (?) of this aphorism than it is to prove the truth (again imagine the question marks!) of any other." Let us hope the child victims of this literary style may be more easily enlightened than we are!

DISAPPEARING LONDON.—It is as ingenious of Mr. Chancellor to catch London in the very act of disappearing as it once was of the immortal Alice to catch the Cheshire cat doing so. A trace of the uncanny attractiveness of the vanishing cat persists in the experience of living through this period of transition in London, and no doubt this in part accounts for the fascination of these twelve etchings of such subjects as Mr. Walcot's "The Bank,' Mr. Rushbury's "The Last of the G.P.O.," and Mr. Robertson's "Waterloo Bridge." The book is well produced, and the general effect is, in its unpleasant way, pleasant. It will probably outlast most of the beauty spots it illustrates.

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EXHIBITIONS

GREAT BRITAIN :

London :

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Some Contemporary French Artists (closes August 6).

FRENCH GALLERY. Modern British and French Masters.

GREATOREX GALLERIES. Original Etchings by Modern Masters.

NATIONAL GALLERY, MILLBANK. Works by Charles Conder.

ROYAL ACADEMY. Summer Exhibition (closes August 7).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Annual Exhibition of the Modern English Engraver-Etchers.

TOOTH, ARTHUR, & SONS. Pictures by Corot, Boudin, Fantin, Marquet, Vuillard, etc.

WALKER GALLERIES. 23rd Annual Exhibition of Early Water-Colours.

Brighton :

FINE ART GALLERIES. Czecho-Slovakian Graphic Art.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 101st Annual Exhibition (closes August 27).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

HOLLAND :

The Hague :

PULCHRI STUDIO. Indonesian Textiles (chiefly Ikats) (closes August 10).

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

UNITED STATES OF AMERICA :

New York :

AINSLIE GALLERIES. Modern French Artists.

BABCOCK GALLERIES. Paintings by American Artists.

DURAND-RUEL INC. French Paintings.

FEARON GALLERIES. Eighteenth-century Masters.

FERARGIL GALLERIES. Sculpture.

GAINSBOROUGH GALLERIES. Old Masters.

JONAS GALLERIES. Pictures, Works of Art, and Tapestries.

KEPPEL GALLERIES. Miscellaneous Etchings.

KERR, THOMAS. Antiques.

KLEINBERGER GALLERIES. Ancient Paintings.

KNOEDLER GALLERIES. Fifty-nine Prints.

LEVY GALLERIES. Old Masters.

LEWIS & SIMMONS. Old Master and Art Objects.

REINHARDT GALLERIES. Paintings by Vlaminck, Pascin, Derain, Sterne, Van Dongen, and others.

SCOTT & FOWLES. Eighteenth-century English Paintings, Modern Drawings.

VAN DIEMEN GALLERIES. Paintings by Old Masters.

YAMANAKA GALLERIES. Works of Art and Old Prints.

SALES DURING AUGUST

ENGLAND :

London :

DEBENHAM, STORR & SONS. August 9, 11, 16-18, 23-25, 30 and 31, Jewellery and Plate. August 26, Antique and Modern Furniture.

DUVEEN BROTHERS

Paris. New York.

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GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

R. P BONINGTON. *Mountain Landscape.* Presented by Lord Ivor-Churchill.

CORREGGIO. *Christ taking leave of his Mother.* Presented by Sir Joseph Duveen.

F. H. DROUAIS. *Joseph de Rigaud, Comte de Vaudreuil.* Presented by Baron Emile d'Erlanger, Frederic d'Erlanger, and Rodolphe d'Erlanger.

SCHOOL OF HOLBEIN. *Lord de la Warr.* Presented in memory of R. S. Holford and Sir G. L. Holford by nine members of their family.

PHILIPS DE KONINCK. *Landscape in Gelderland.* Purchased.

SIR THOMAS LAWRENCE. *Queen Charlotte.* Purchased.

LORENZO LOTTO. *Lucretia.* Purchased with the aid of a gift from the Benson family and from the National Art-Collections Fund.

VENETIAN SCHOOL. Polyptych with *Madonna and Child.* Bequeathed by Mr. H. E. Luxmoore.

NATIONAL PORTRAIT GALLERY.

BEQUESTS.

George Farmer, 1732-1779. Navy captain. Perished in the "Quebec," which he commanded, in a famous action against the "Surveillante," off Ushant. By CHARLES GRIGNION. Canvas, 36 ins. × 28 ins. Bequeathed by the late Mr. Henry Taylor, F.S.A. (Room XIX.)

Henry Purcell, 1658 (?)-1695. The composer. Attributed to SIR GODFREY KNELLER, Bart. Canvas, oval, 22 ins. × 19 ins. (Room XIV.)

George Frederick Handel, 1685-1759. Composer. (*a*) By HERMAN VAN DER MYN. Panel, 10⅛ ins. × 8¼ ins. (*b*) By FRANCIS KYTE, 1742. Panel, 7¼ ins. × 6 ins. (Room X.)

James Drummond, Fourth Earl and First Titular Duke of Perth, K.T., 1648-1716. Lord Chancellor, 1684. Supporter of James II. Miniature in oils on card, based perhaps on a portrait by JOHN RILEY. Oval, 4¾ ins. × 3¾ ins. (Miniature case.)

All bequeathed by the late Mr. W. B. Squire, M.V.O.

Sir George Williams, 1821-1905. Founder of the Young Men's Christian Association. Replica (part only) by the HON. JOHN COLLIER of his portrait painted in 1887. Canvas, 23 ins. × 19 ins. Presented by his son, Mr. Howard Williams. (Room XXX.)

Samuel Palmer, 1805-1881. Landscape painter. (*a*) Drawing in ink, pencil and chalk by GEORGE RICHMOND, R.A. Paper, 8⅝ ins. × 7½ ins. (*b*) Pencil drawing by C. W. COPE, R.A. Paper, 6⅜ ins. × 5 ins. Presented by the Misses Redgrave. (Room XXIX.)

George Richmond, R.A., 1809-1896. Portrait painter. Plaster cast from a bust by J. DENHAM. Presented by the artist's daughter, Lady Kennedy. (Room XIX.)

Sir George de Lacy Evans, G.C.B., 1787-1870. General. Miniature, ARTIST UNKNOWN. Ivory, 3⅜ ins. × 2¾ ins. Presented by Mr. Bernard Falk. (Miniature case.)

Sir Edmund Anderson, 1530-1605. Lord Chief Justice of Common Pleas, 1582-1605. Took part in many important trials, including those of Babington, Mary, Queen of Scots, 1586, the Earl of Essex, 1601, and Raleigh, 1603. ARTIST UNKNOWN. Panel, 34½ ins. × 28½ ins. (Room IV.)

George Abbot, D.D., 1562-1633. Archbishop of Canterbury, 1611-33. ARTIST UNKNOWN. Canvas, 48 ins. × 37½ ins. (Room II.)

William Ewart Gladstone, P.C., etc., 1809-1898. Sketch in oils, 1895, by PRINCE PIERRE TROUBETSKOY. Panel, 10¼ ins. × 7½ ins. (Room XXV.)

BRITISH MUSEUM.

COINS AND MEDALS.

Gold medal of Queen Mary Tudor, 1554, by Jacopo da Trezzo, from the Reginald Huth Collection. Presented by the Goldsmiths' Company.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

**Virgin and Child.* Stone statuette. ENGLISH; fourteenth century. Presented by Dr. W. L. Hildburgh, F.S.A.

*Duck in alabaster. Probably FATIMID period.

DESIDERIO DA SETTIGNANO. *The Virgin and Child.* Marble relief. Middle of the fifteenth century. Purchased with the aid of the N.A.C.F. and Sir Joseph Duveen.

The Virgin and Child. Statuette in limewood. FRANCONIAN. Early sixteenth century. *The Virgin with the Dead Christ.* Figure in walnut. ENGLISH. Fourteenth century. *St. Mary Magdalene.* Statuette in painted and gilded wood with the BRUSSELS mark. All three bequeathed by the Rt. Hon. F. Leverton Harris.

CERAMICS.

Wine-glass. ENGLISH. Probably painted at Newcastle-on-Tyne by William Beilby the Younger or his sister Mary. About 1760-80. Purchased.

A collection of Roman and other glass, including a Dutch goblet with diamond-point engraving by W. Mooleyer, about 1680; and a Silesian goblet with a wheel-engraved portrait of Frederick William I of Prussia; about 1735. Presented by Mrs. Fuller Maitland.

Two important specimens of Chinese (MING) porcelain from the Love sale. Purchased.

Blue-enamelled earthenware jug. ENGLISH; late sixteenth century. Purchased.

CIRCULATION.

Silver porringer. ENGLISH. London Hall mark for 1717-1718. Maker, Thomas Mason. Purchased. At present exhibited in Central Court.

ENGRAVING, ILLUSTRATION AND DESIGN.

Collection of Engraved Ornament, by FLINDT (3), ALTDORFER (10), W. DIETTERLIN (14), F. CLEYN (6), A. JACQUARD, VIRGIL SOLIS, P. SCHENCK, etc.

*HENRY FUSELI, R.A. Drawings (2). Presented by Mrs. Fuller Maitland.

*HAWES CRAVEN. Designs (4) for Stage-scenery for Sir H. Irving's Shakespearian productions at the Lyceum Theatre. Bequeathed by the late R. C. McCleery, Esq.

METALWORK.

Collection of ENGLISH seventeenth and eighteenth century Silver. Presented by Captain A. J. Carter, D.S.O., and his wife.

Enamelled silver-gilt Chalice. ITALIAN (Sulmona mark); fifteenth century. Purchased under the bequest of Captain H. B. Murray.

PAINTINGS.

J. S. COTMAN. *Interior of Crosby Hall.* Water-colour drawing.

Two water-colour drawings, respectively by H. G. HINE and HARRY HINE. Bequeathed by the late John Varley, Esq.

Six miniatures by JOHN BOGLE and one by F. ROCHARD, bequeathed by the late Miss G. E. Bulley.

JOHNS. Two miniatures.

CHARLES ROBERTSON. Two miniatures.

TEXTILES.

*Set of eight painted silk Panels. CHINESE; first half of eighteenth century. Presented by Messrs. Green and Abbott, Ltd., and A. Sanderson and Sons, Ltd.

Child's doll. ENGLISH; period of Queen Anne. Presented by Mrs. Greg.

Collection of CHINESE peasant embroidery in cross-stitch from Yunnan. Presented by Miss Lumsden.

JAPANESE Temple Hanging. Presented by Harvey Hadden, Esq.

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PUBLICATIONS RECEIVED

BATSFORD.

ANDERSON (WILLIAM J.) and SPIERS (R. PHENÉ). *The Architecture of Ancient Greece.* Revised and rewritten by William Bell Dinsmoor. 241 pp., ill. + 65 pl. and 2 maps. *The Architecture of Ancient Rome.* Revised and rewritten by Thomas Ashby. 202 pp., ill. + 92 pl. and 1 map. Each 21s.

WARD (W. H.). *The Architecture of the Renaissance in France.* Vol. I: *The Early Renaissance* (1495-1640). 298 pp., with 259 ills. Vol. II: *The Later Renaissance* (1640-1820). xiv + 267 pp., with 213 ills. Second edition, revised. 21s. each, or £2 the set.

BLACK.

*LITTLEJOHNS (J.). *How to Enjoy Pictures.* 82 pp., ill. + 9 pl. (8 in col.). 6s.

CAMBRIDGE UNIVERSITY PRESS.

GARDNER (SAMUEL). *English Gothic Foliage Sculpture.* 56 pp. + 112 pl. 7s. 6d.

The Cambridge Ancient History. Edited by J. B. Bury, S. A. Cook, F. E. Adcock. *Volume of Plates I.* Prepared by C. T. Seltman. 395 pp., fully ill. 25s.

WALSTON (SIR CHARLES). *Notes on Greek Sculpture.* 23 pp., with 26 ills. 3s. 6d.

CHATTO AND WINDUS.

FRY (ROGER). *Flemish Art.* A critical survey. 56 pp. + 31 ills. 6s.

"COUNTRY LIFE."

TIPPING (H. AVRAY). *English Homes. Period III.* Vol. II. *Later Tudor and Early Stuart* (1558-1649). 423 pp., with 524 ills. £3 3s.

DANIEL.

*RAFFÉ (W. G.). *Art and Labour.* 83 pp., decorated with woodcuts by the author. 3s. 6d.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

DUSSLER (LUITPOLD). *Signorelli,* des Meisters Gemälde. xlix + 24 pp. + 195 pl. (Klassiker der Kunst.) M.18.

EDITIONS COMMERCIALES ET INDUSTRIELLES, ANTWERP.

*DELEN (A. J.) and LECLERCQ (RENÉ). *Guide to the Belgian Museums.* Translated by H. Tuck Sherman. 291 pp., with 355 ills.

HARRAP.

NICOLL (ALLARDYCE). *The Development of the Theatre.* 247 pp., with 260 ills. 42s.

INSTITUT D'ESTUDIS CATALANS; SECCIÒ HISTORICO-ARQUEOLÒGICA, BARCELONA.

Memòries. Vol. I. Fasc. 1, 29 pp. + 3 pl.; Fasc. 2, 30 pp.

LIPPINCOTT.

LONGNON (HENRI) and HUARD (FRANCES WILSON). *French Provincial Furniture.* 167 pp. + 64 pl. and map. 21s.

OXFORD CLARENDON PRESS.

KONDAKÒV (NIKODÍM PÁVLOVICH). *The Russian Icon.* Translated by Ellis H. Minns. 226 pp. + 63 pl. £5 5s.

OXFORD UNIVERSITY PRESS.

The Fourth Volume of the Wren Society, 1927. *Hampton Court Palace,* 1689-1702. Original Wren Drawings from the Sir John Soane's Museum and All Souls Collections. 80 pp. + 46 pl. Issued only to subscribers.

PICARD, PARIS.

MIGEON (GASTON). *Manuel d'Art Musulman;* Arts plastiques et industriels. Tome I. Second edition, revised and enlarged. 440 pp., with 211 ills.

UNIVERSITY OF LONDON PRESS.

CONSTABLE (W. G.). *John Flaxman,* 1755-1826. 128 pp. + 31 pl. 10s. 6d.

VANOEST, PARIS AND BRUSSELS.

LIEURE (J.). *La Gravure dans le Livre et l'Ornement.* 63 pp. + 72 pl. Frs. 250.

ROCHEBLAVE (S.). *Charles-Nicolas Cochin,* graveur et dessinateur. 111 pp. + 72 pl. Frs. 180.

WEEKLY.—3053-6.

FORTNIGHTLY.—Beaux-Arts, 9-12; Der Cicerone, 9-13; Der Kunstwanderer, 5-7.

MONTHLY.—The American Magazine of Art, xviii, 6, 7; L'Amour de l'Art, viii, 5, 6; The Antiquarian, 6, 7; Antiques, 3; The Arts, 6; The Bulletin of the Metropolitan Museum of Art, xxii, 6; Dedalo, vii, 12; Die Kunst, xxviii, 1; Kunst und Kunstler, xxv, 5, 10; Oesterreichs Bau-und Werkkunst, iii, 5; La Revue d'Art, xxviii, 11/12; La Revue de l'Art, 284.

BI-MONTHLY.—Oud-Holland, xliv, 2.

QUARTERLY.—The Antiquaries Journal, vii, 3; The British Museum Quarterly, ii, 1; The Print Collector's Quarterly, xiv, 3; The Quarterly Review, 493.

CATALOGUES AND PAMPHLETS.—Oxford Clarendon Press: Alexander (S.): *Art and Instinct* (The Herbert Spencer Lecture, 1927). 23 pp. Kenyon (Sir Frederick George): *Museums and National Life* (The Romanes Lecture, 1927). 32 pp. *T'oung-pao.* Tirage à part.

TRADE LISTS.—*The Book Window,* I, 1. *The Cambridge Bulletin,* 57. *La Fonte,* I, 1. Foyle: *Catalogue of Department. No.* 15. Gilhofer and Ranschburg, Vienna: *Catalogue No.* 205. Goldschmidt: *Catalogue XI, Early Astronomy, Science, etc.; Catalogue XII, History, Biography, Bibliography.* Murray: *Quarterly List.* Norstedts Nyheter, xvii, 4-6. Rimell: *No.* 273, *Catalogue of Miscellaneous Books.* H.M. Stationery Office: *Monthly Circular, No.* 100.

Publications marked with an asterisk in the preceding list are briefly discussed below.

HOW TO ENJOY PICTURES.—This book is as easy to read as it must have been to write; which is not to say that it is a bad book, but merely that it is what is called harmless. The author keeps half a dozen current notions in his mind as he discusses as many pictures by the masters. The most persistent of these is vaguely connected with Mr. Hambidge's mathematical system of composition. But if Mr. Hambidge goes too far, Mr. Littlejohns does not go far enough. The former reduces a masterpiece to a mathematical diagram of infinite complexity (except, we suppose, for the mathematician); the latter merely tells us that a picture like the Velazquez "Philip" in the National Gallery is "based on" a pyramid. The remark is quite obviously true and just as obviously trivial; it does not in the least help us to explain to ourselves why we appreciate the picture. But the book is readable enough, and will please people who are not temperamentally fitted to dig any further under the surface of things.

ART AND LABOUR.—This book is aimed at showing up the organizer of labour who has no use for the organizer of art and the organizer of art who has no use for the organizer of labour. It is honest, earnest and enthusiastic, and does something useful by way of describing the general situation; but the most sympathetic reading of it does not permit us to say that the author has succeeded in showing us any likely way of reconciling two parties who have drifted so far apart. We all feel it would be sad indeed to have it pressed upon us to permit a complete and irrevocable divorce; we keep dreaming about a new state of things that will permit the artist to determine the shapes and colours of our Tottenham Court Road china, glassware, furniture and metal work; but it is only a dream, and it is but in a dreamy mood that this book has been written. If it smacks a little of the sermon, one can at least say that it is a sermon that was badly needed, but after being preached at and admitting all our shortcomings and shedding all our tears, we feel it in our sinning hearts that repentance is not the prelude to reform. Nothing that has yet been written on this important subject does anything more useful than tell us that it is important.

GUIDE TO THE BELGIAN MUSEUMS.—Some 150,000 people paid for admission to the Flemish Exhibition at Burlington House. Of these a certain proportion must inevitably be tempted to Belgium. In any case there are normally many people who go to Belgium (as to other places) mainly to see works of art. Few of these buy beforehand all the catalogues of the great galleries. This booklet meets the needs of such, for it offers a list (and a very good one) of the best things in Brussels, Antwerp, Bruges, Ghent, etc., without annoying us with harangues about the spot where somebody is alleged to have been killed or born or married. The little illustrations are sufficient as reminders of the originals.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH INSTITUTE OF INDUSTRIAL ART. Modern developments in Studio and Trade Pottery (opens September 29).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Summer Exhibition of Etchings, Paintings, Water-colours, and Bronze Statuettes by British Artists.

GOUPIL GALLERY. Memorial Exhibition of Works by the late Theodore Roussel.

NATIONAL GALLERY, MILLBANK. Works by Charles Conder (closes September 25).

ROYAL PHOTOGRAPHIC SOCIETY. 72nd Annual Exhibition (opens September 12).

REDFERN GALLERY. Summer Salon by Contemporary Artists.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours by Ethelbert White, Allan McNab, P. H. Jowett, John Nash, Charles Ginner, Eric Bawden, Eric Ravilious and Douglas P. Bliss.

TWENTY-ONE GALLERY, 15 Mill Street, W.1. Old Master Drawings and Engravings.

WALKER GALLERIES. 23rd Annual Exhibition of Early Water-colours.

Brighton :

FINE ART GALLERIES. " Hollar " Society of Czech Graphic Art

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (closes September 24).

Liverpool :

WALKER ART GALLERY. Autumn Exhibition of Modern Art (opens September 17).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING SEPTEMBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. September 1, 6-8, 13-15, 20-22, 27-29, Jewellery and Plate.

HAMPTON & SONS. September 19, Contents of Belmont, 65 Parkside, Wimbledon Common, including French Furniture and Works of Art (on the premises).

KNIGHT, FRANK & RUTLEY. September 9 and 23, Furniture, Porcelain, Pictures, etc. September 16 and 30, Silver, Plate, Jewellery, etc.

BELGIUM :

Brussels :

GALERIE GEORGES GIROUX. September 26 and 27, Gothic Furniture, Objects of Art, Sculpture, Ivories, Limoges Enamels and Old Masters from the Collection of A. Finoelst, Paris.

NOTICE TO AUCTIONEERS

THE BURLINGTON MAGAZINE contains each month a special editorial column devoted to forecasts of auction sales. The Editor will be pleased to notice in the editorial columns ILLUSTRATED Catalogues of IMPORTANT AUCTION SALES of all Works of Art, provided the catalogues reach our London Office before the 15th of the month preceding that in which the sales are to take place. Such Catalogues are often delivered too late for a notice to appear before the sale has actually taken place, when a notice would be useless both to readers of the Magazine and to the Vendors.

No criticism of the attributions given in the Catalogues is undertaken in these notices.

All communications should be addressed to :

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Paris. New York.

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AUCTION SALE

The months of August and September are the slackest so far as the business of selling by auction is concerned, but occasionally at this time of the year a sale of importance does occur. The only one at present announced is due on September 26 and 27 in the GALERIE GEORGES GIROUX, 43 Boulevard du Régent, Brussels. It will consist of the large and varied collection of works of art formed by M. A. Finoelst. The pictures include an interesting series of primitive works, belonging to the Italian, German, French and Spanish Schools, among the more interesting being a Florentine fourteenth-century *Madonna and Child,* with St. John the Baptist and another Saint; a rather intriguing panel of *Christ on the Cross,* with the Virgin and five Saints; and a *Death of the Virgin,* given to the Avignonese School. There are some interesting specimens of early sculpture, furniture and ivories, and many of the examples of early enamels of various origins are rare and beautiful.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM.

DRAWINGS.

A. DÜRER. *The Visit of St. Benedict to St. Scholastica* (BURLINGTON MAGAZINE, 1918, XXXII, p. 46). Presented by C. Dodgson, Esq. (N.A.C.F.).

T. STIMMER. *Abigail Meeting David.* Presented by the National Art-Collections Fund.

D. VINCKEBOONS. *A Kermesse;* pen and water-colour.

J. ZOFFANY, R.A. Portrait of himself; black chalk.

J. B. PERRONNEAU. *Study for portrait of a man;* black chalk.

H. ROBERT. *Study of Corinthian capitals;* red chalk.

J. L. DAVID. *Portrait of an artist.* Presented by the National Art-Collections Fund.

G. SEURAT. *Le Meunier;* charcoal. Presented by two anonymous donors.

C. KEENE. *A capstan;* pen and ink. Presented by J. Bowyer Nichols, Esq.

A. S. HARTRICK. Three rustic types (Cotswolds). Various donors.

PRINTS.

H. L. SCHÄUFELEIN. *St. Sebastian,* B. 39. Rare early woodcut. Presented by H. van den Bergh, Esq. (N.A.C.F.).

R. NANTEUIL. *Philippe, Duc d'Orléans,* R.D., 208 I. Presented by J. Charrington, Esq.

R. S. AUSTIN. Sixty-nine etchings and engravings (including rare states). Presented by the Contemporary Art Society.

SIR G. CLAUSEN, R.A. Three etchings and two lithographs.

ERIC GILL. Set of proofs of *Troilus and Cressida* woodcuts (Golden Cockerel Press).

Various Polish Artists. Seventy-eight modern prints. Presented by the Society of Graphic Artists, Warsaw.

D. WATERSON. Twenty original mezzotints.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet exhibited.

ARCHITECTURE AND SCULPTURE.

**The Virgin and Child.* **Saint Catherine.* **A Virgin Saint.* Three reliefs in carved wood. SWABIAN; early sixteenth century. Given by Henry Oppenheimer, Esq., through the N.C.A.F.

CERAMICS.

A collection of porcelain (including wasters), found on kiln-sites at Sawankalok and Sukhotai, Siam. Purchased.

A jar of early Vincennes porcelain, with decoration in the Meissen style. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Two volumes (dated 1819, 1825), belonging originally to the Dawson Turner family, and containing a collection of contemporary portrait drawings of J. S. Cotman, B. R. Haydon, the Marquis of Anglesey, Napoleon, etc., by J. S. Cotman, J. Varley, F. L. Chantrey, etc.

*Etchings (three), by R. S. Austin, A.R.E.

*"Neue und Curieuse Theatrialische Tantz-Schul . . . von Gregorio Lambranzi." 1716.

METALWORK.

Oak double shutter with pierced iron mounts. FRENCH, about 1500.

Three enamelled gold ornaments. ITALIAN; sixteenth century. Bequeathed by the Rt. Hon. F. Leverton Harris.

PAINTINGS.

Water-colour paintings by HENRY MOORE, R.A., and T. M. RICHARDSON. Given by Mrs. McCleery, in fulfilment of the wishes of the late R. C. McCleery, Esq.

*A silhouette by HOUGHTON and BRUCE. Given by Captain Desmond Coke.

*Two water-colour landscapes by R. SASSE and one by Rowlandson.

TEXTILES.

Collection of PORTUGUESE Embroideries. Presented by T. B. Clarke-Thornhill, Esq.

WOODWORK.

A cabinet with mother-o'-pearl inlay and painted decoration in gold and silver on a black ground. It bears the initials "E.W." and a shield of arms. ENGLISH; early seventeenth century.

PUBLICATIONS RECEIVED

BELL.

HOLMES (SIR CHARLES). *The National Gallery; France and England* (Old Masters and Modern Art Series). 314 pp. + 100 pl. 25s.

BENN.

HOEVER (OTTO). *An Encyclopædia of Ironwork. Examples of Hand-wrought Ironwork from the Middle Ages to the End of the Eighteenth Century.* 30 pp. + 320 pl. 42s.

DENT.

*HUGHES (M. V.). *About England.* 358 pp., ill. 5s.

*BLAKE (WILLIAM). *The Marriage of Heaven and Hell.* 24 pp. + 27 col. pl. 21s.

BENNO FILSER (VERLAG G.M.B.H., Augsburg).

Ausgewählte Kunstwerke aus dem Bayerischen National-museum in Munchen. 112 pl. M.1.50.

HELBURN, NEW YORK.

*BAILEY (VERNON HOWE). *Little Known Towns of Spain.* 16 pp. + 67 col. and monotone pl. $15.

HODDER AND STOUGHTON.

*LODGE (OLIVER W. F.). *What Art Is.* 56 pp. 2s.

METHUEN.

*HEYWOOD (FLORENCE). *The Important Pictures of the Louvre.* 369 pp. + 32 pl. 7s. 6d.

NONESUCH PRESS.

Pencil Drawings by William Blake. 82 pp. + 82 pl. 35s.

LES PRESSES UNIVERSITAIRES DE FRANCE, PARIS.

Collections de Reproductions Photographiques d'Œuvres d'Art. Première Liste. Société des Nations. Institute International de Co-opération Intellectuelle. 194 pp. 12 fr.

VICTORIA AND ALBERT MUSEUM.

**A Picture Book of Portrait Busts. A Picture Book of Mediæval Enamels. A Picture Book of the Raphael Cartoons. A Picture Book of Children in Sculpture. A Picture Book of Bookbindings,* Parts I and II. *A*

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Picture Book of Japanese Sword Guards. Each 2 pp. + 20 pl. 7d., post free.

UNIVERSITY OF LONDON PRESS.

*GLASS (F. J.). *Paper Craft. Pewter Craft Leather Craft.* The Artistic, Practical Handicraft Series. 70 pp., ill. Each 1s. 6d.

WILDER.

*WILDER (F. L. AND E. L.). *Print Prices Current.* Vol. VIII. Comprising sales held between October, 1925, and August, 1926, inclusive. 463 pp. 27s.

WEEKLY.—The Architect, 3057-3060.

FORTNIGHTLY.—Beaux-Arts, 12 and 13.

MONTHLY.—Bulletin of the Museum of Fine Arts, Boston. Bulletin of the Cleveland Museum of Art. Bulletin of the Metropolitan Museum of Art, New York. Bulletin of the Minneapolis Institute of Arts. Bulletin of the Royal Ontario Museum of Archæology (University of Toronto). The Pennsylvania Museum Bulletin. Bulletin of the Rhode Island School of Design. Bulletin of the Worcester Art Museum. Kokogaku Kenkyu (Archæological Research), No. 1. Tokyo, July, 1927.

BI-MONTHLY.—Oud-Holland, xliv, 3.

QUARTERLY.—Jahrbuch der preuszischen Kunstsammlungen, xl, 3.

CATALOGUES AND PAMPHLETS.—Manchester City Art Gallery Annual Report of the Committee, 1926.

TRADE LISTS.—Allen and Unwin: *Catalogue.* Maggs Bros.: *A Christmas List of Books.* The Cotswold Gallery: *Catalogue of Turner's Engravings.* Leicester College of Arts and Crafts; *Printing Trades Year Book,* 1926-7. Kunsthandlung P. Rusch, Dresden and Berlin: *Katalog.*

Publications in the preceding list marked with an asterisk are briefly discussed below.

VICTORIA AND ALBERT MUSEUM PICTURE BOOKS.—These are seven additional members of a pleasant little series. Each contains some twenty pages of very finely printed plates and a short account of the particular subject selected, as it is represented in the Museum. The booklets are extremely cheap and are admirably designed to place in the hands of the young with the object of stimulating an interest in some art or craft at its best. For the learned they are, of course, less instructive than entertaining, but entertaining they certainly are. There is something peculiarly fascinating in turning over the pages of illustrations of pieces long familiar to frequenters of the great museum.

THE IMPORTANT PICTURES OF THE LOUVRE.—This new edition of a well-known book reminds one again of how vague are the aims of the tourist visiting an art gallery, and how vague those of the people who aim at acting as their guides. The authoress of the present book, having lectured in the Louvre, felt that a book of the kind would be appreciated. So she picked out a large number of those exhibits that experience had taught her were the most attractive, and, taking them in turn, reviewed them. If she had confined herself to a catalogue of selected works of art in the Louvre, the resulting book would have looked too dry to attract the usual type of visitor; but as it is, a quite serious and carefully annotated little work is marred by a sort of rambling chatter that owes something to the old-time showman's method of appeal. "Come on now, for here is the Salon Carré, from which the *Jaconde* was stolen . . ." is in style too like the manner of appeal of the late Lord George Sanger who, if memory does not deceive, began his charming autobiography with the words, "Walk up, walk up!" The authoress does herself an injustice by writing like that on her first page, for she does not, probably could not, keep it up throughout the book. In point of fact, the text is in the main excellent, and the book unusually well arranged for purposes of reference. Index, references, bibliography, etc., are sound, and the illustrations are adequate.

THE ARTISTIC, PRACTICAL HANDICRAFT SERIES.—Practical these books certainly are, but they are the reverse of artistic. Mr. Glass displays a surprising variety of knowledge of these crafts, and he may be relied upon when he is describing any technical process. But could not the London University Press have insisted on some good designs? Those illustrated are really as bad as well could be. They vaguely recall Celtic art, but are directly based on machine-made ornament. Things like the mirror and candlestick (Fig. 19) in "Paper Craft" are not to be excused by anyone who believes that the taste of the young is of importance. Why should a teacher go out of his way to induce beginners in a craft to copy the sort of sham art now produced in such quantities by mechanical means and found in such profusion in railway waiting-rooms and second-rate hotels. The art school teacher is the very person who, better than anyone else, is capable of saving the next generation from contact with such trash.

THE MARRIAGE OF HEAVEN AND HELL.—This is one more of the many reproductions of works by Blake that have recently seen the light. It is copied from the original in the Fitzwilliam Museum, Cambridge, one of nine known to exist. The colour work is good, some plates being excellent. Therefore, the book is not expensive. There are twenty-seven whole-page illustrations in colour, followed by a pleasantly written essay by Mr. Max Plowman.

WHAT ART IS.—Sir Oliver Lodge, in the preface to this book by his son, gives the impression that it is an attempt, like Tolstoy's "What is Art?" to solve the riddle by scientific methods. However, it is not so. Mr. Lodge presents us with only one fresh idea—that art in any civilization progresses from the heavier to the lighter, starting with stone and brick, passing on to earths and colours, and the cycle ending with language and music. In the rest of the essay the author abandons himself to the joy of stating, often with considerable ingenuity and beauty, how important art is to him and to mankind.

ABOUT ENGLAND.—This book comes to us presumably because it is illustrated by numerous black-and-white drawings, most of which are above the average in quality and are in perfect keeping with the text. For the sake of Mr. Hughes, we forgive the publishers, who, with some courage, inform THE BURLINGTON MAGAZINE (on the dust sheet) that "People who want to know something of England should not spend too much time in Museums and Picture Galleries." But how one envies Mr. Hughes! Obviously he is so happy in England that he simply cannot keep quiet about it. England's scenery, streets, shops, inns, trees, villages, people, roads, bridges, fairs, markets, coal, sport, history, journalism, police, humour and "Old Vic" are all perfect. The weather is admittedly changeable, but what of it? Had it not been for the fact that generations of Englishmen have had their feet wet and their umbrellas blown inside out, how should we ever have been hardy enough to establish so many colonies—colonies that are, lest we forget, the best in the world. If anyone can make the foreigner cry "Hats off to England!" it must be Mr. Hughes; and if the despondent native (supposing such to exist) will but read the book, he will either grow more despondent still or else cheer up with a rush.

PRINT PRICES CURRENT.—This is a complete alphabetical record of all engravings and etchings sold by auction in London, Glasgow, and Edinburgh, but it is more than a mere list of items with prices. It has been found possible in most cases to supply the reader with a note regarding the condition of the print or about any peculiarity it may have happened to possess. Thus the variations in price are accounted for. There is abundant evidence that the book has been compiled, not in the usual casual way, but with care and diligence, and by those who understand not only the art of scientific cataloguing, but also the market and the prints themselves.

LITTLE KNOWN TOWNS OF SPAIN.—There is little to be said about this book beyond the remark that it is a very remarkable specimen of colour printing. Mr. Bailey's water-colours and line drawings are extremely pleasant, and have that topographical interest that saves them from being mere printer's ornaments. These are reproduced in facsimile so well that at a little distance they can hardly be distinguished from originals. For anyone who wishes to visit Spain and would like to catch at second hand some idea of its colour and its character, the book is strongly to be recommended. It is essentially an album, there being only a very little letterpress, but it has a brightness and freshness absent from an album of photographs.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH INSTITUTE OF INDUSTRIAL ART. Modern developments in Studio and Trade Pottery (closes October 29).

COLNAGHI, P. & D., & CO. Flower Paintings by George Thomson. Work of Present-day Potters.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Drawings and Coloured Woodcuts by Bresslen Roth. Paintings by George Horton. Etchings by leading artists.

GOUPIL GALLERY. Memorial Exhibition of Works by the late Theodore Roussel.

LEICESTER GALLERIES. Drawings and Studies by Fantin Latour. Paintings by Orlando Greenwood. Paintings, *Tunisia*, by Baron Rudolphe D'Erlanger.

REID & LEFEVRE. Paintings by Vladimir Polunin (October 5-29).

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition (opens October 17).

ROYAL PHOTOGRAPHIC SOCIETY. 72nd Annual Exhibition (closes October 8).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. London Salon of Photography (closes October 8). Royal Water-colour Society: Winter Exhibition of Members' work (opens October 22).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

TOOTH, ARTHUR, & SONS. English Landscapes.

TWENTY-ONE GALLERY. Water-colours and Lithographs by G. Spencer Pryse.

WALKER GALLERIES. Water-colours by M. A. Bovenschen (closes October 13), by Edith A. Hope (closes October 15), by Alfred R. Baker (October 14 to 27), by F. Gould Barrett (October 17 to 29). English Landscape Water-colours by Percy Lancaster (opens October 18).

WOMEN'S INTERNATIONAL ART CLUB. 26th Annual Exhibition at the Suffolk Street Galleries (closes October 21).

Brighton :

FINE ART GALLERIES. Autumn Exhibition.

Liverpool :

WALKER ART GALLERY. Autumn Exhibition of Modern Art.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING OCTOBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. October 3 and following days, Works of Art, Paintings, Drawings, etc. October 4-5, 11-13, 18-20, 25-27, Jewellery, Antique and Modern Silver, etc., Furniture.

HAMPTON & SONS. October 3 to 5, Contents of 34 Eaton Square, S.W., including Eighteenth Century and Modern English Furniture, Modern Pictures and Drawings, and Works of Art (on the premises). October 6, Contents of "Orpines," Wateringbury, Kent, including Antique and Modern Furniture and Works of Art (on the premises). October 10 and 11, Contents of 81 Gloucester Place, Portman Square, W.; Eighteenth Century French and English Furniture, Pictures and Works of Art (on the premises).

H. R. HARMER. October 3, 10, 17, 24, 25, 31, Stamps.

GERMANY :

Berlin :

CASSIRER, PAUL. October 18, French Masters (Collection of Mr. Pearson, Paris).

RUDOLPH LEPKE'S AUCTION HAUS. October 12, Silk Fabrics, Brocades, Velvets, Tapestries and Embroideries of the Fifteenth and Eighteenth Centuries of Europe, Near and Far East Orient, Peru.

HOLLAND :

Amsterdam :

MULLER, FREDERIK, & CO. October 27, The Prouvost de Roubaix Collection of Pictures, Sculptures, etc.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING SALES : FOREIGN AUCTIONS

As a general rule, the auction season is rather shorter in England than on the Continent, and in particular it is our habit to postpone the commencement of business until after a fair start has been made across the Channel and the North Sea. This year's arrangements are no exception to the rule, so that at the time of our going to press we have received no announcements of art sales from British houses. But from abroad come several catalogues of interesting collections due to come under the hammer in the near future.

Messrs. PAUL CASSIRER, Viktoriastrasse 35, Berlin, W., will offer, on October 18, the Pearson collection (from Paris) of pictures of the French School. There is a *Bacchus* by Nicolas Poussin, and a picture of an *Italian Port* by Claude, but the main body of the collection consists of more modern works. These include a Corot *Landscape with Figures*, apparently done soon after the artist's return from Italy, a beautiful Boudin, a Monet, a couple of remarkably composed Sisleys, two Courbets, a Pissarro, and a fine Puvis composition, including a female nude which, in the reproduction, curiously resembles a concept of Sodoma's.

Messrs. ANT. W. M. MENSING, Doelenstraat 16, Amsterdam, intend to offer for sale, on October 25 and 26, the collection formed by Dr. James Simon, of Berlin. It consists of pictures and objets d'art. Perhaps the most important lot is a painting of a wide landscape by Hercules Seghers. There is also a good Brouwer and an excellent Philips de Koninck, in spirit, composition and general treatment very like the picture by that artist recently acquired by the National Gallery. The catalogue also includes a singular group of three heads, one of a woman, one of a man, and one of a monkey, given to El Greco. There are terra-cottas given to Sansovino and to Matteo Civitali, and miniatures by Bronzino. In the tapestry section are excellent Persian and Flemish examples.

Messrs. RUDOLPHE LEPKE, Potsdamerstr. 122, Berlin, W.35, will sell on November 1 the collection of Madame Anna Goldschmidt, of Vienna. The collection is very varied in character, being composed of furniture deriving from the sixteenth to the eighteenth centuries, goldsmiths' work, porcelain, miniatures, wood and ivory carvings, bronzes, and Eastern textiles. It would be difficult to say which of these sections is the most important from an artistic point of view, but the goldsmiths' work and the textiles will certainly attract great attention. On November 8 the same firm intend to sell another interesting and varied collection, that of Dr. Josef Kranz, Vienna. The lots cover, roughly, the same periods, though some are dated as early as the fifteenth century. There are again many important tapestries, articles of furniture and furnishing, besides bronzes and carpets, and at least one important painting, a triptych by Raffaellino del Garbo, the central panel being a *Madonna and Child*, with two angelic attendants, and those on either side depicting pairs of saints. Messrs. Lepke will commence their season on October 12 by the sale of the extensive and remarkable collection of textiles formed by Herr Hugo Benario, of Berlin. It consists of silk fabrics, woven brocades, velvets and tapestries and embroideries, dated between the fifteenth and the eighteenth centuries, and deriving from various European countries and from the Near and the Far East. So varied are the contents of this sale that we must refer the reader to the illustrated catalogue, but special mention must be made of the excellent series of early Peruvian textiles. Many of these, artistically, are of the highest order, and some examples rare in type, and will appeal strongly to the connoisseur and the collector.

Messrs. C. G. BOERNER, Universitätsstrasse 26, Leipzig, will sell, on November 10, 11, and 12, a collection of engravings, dated between the fifteenth and seventeenth centuries. The chief contents of the sale come from the collection of portraits and engravings formed by Sir Alfred Morrison and from that formed at the end of the seventeenth century by Reichsgraf Wenzel von Nostiz-Rieneck. The latter has been lying until lately in some two hundred volumes preserved in an old castle. The sale includes celebrated prints, such as Dürer's *Adam and Eve*, in an early impression, a brilliant print of the same master's coat-of-arms with the skull, and an excellent impression of *The Three Trees* by Rembrandt. The *Jacob Haaring*, by Rembrandt, is a notable rarity.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ROBERT ADAM. Landscape composition, 1782.

J. CONSTABLE, R.A. Two pencil drawings.

PRINTS.

H. ANGLADA. Four lithographs.

L. CRANACH, II. *Portrait of Luther.* Woodcut.

F. DODD. *Admiral Bruce.* Dry-point.

F. A. FARRELL. *Ponte Vecchio.* Etching.

E. GILL. Three woodcuts (two painted in intaglio style).

G. LE MEILLEUR. *Reims Cathedral.* Etching.

L. LINDSAY. Ten dry-points.

H. PAUL. Eleven woodcuts.

W. STRANG, R.A. *The End.* Etching.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

Figure of Fudo in lacquered wood. Presented by A. L. B. Ashton, Esq., through the National Art-Collections Fund.

* *The Mass of St. Gregory.* Carving in ivory; fifteenth century.

CERAMICS.

FRENCH maiolica tile; sixteenth century. Purchased.

METALWORK.

Enamelled gold jewel, set with diamonds. SOUTH GERMAN, about 1600-30.

Collection of European Arms and Armour, Spurs, Horse-bits, etc. Bequeathed by Major Victor Farquharson, F.S.A.

PAINTINGS.

*EDMUND BLAMPIED. *Camels, Tunisia.* Water-colour drawing.

T. HAZLEHURST. *Miniature Portrait of a Lady.*

TEXTILES.

ENGLISH Sampler, dated 1633. Presented by Miss Muriel Gardiner.

Baby's cap, with hollie point insertion. ENGLISH; late eighteenth century. Presented by Mrs. Mangin.

PUBLICATIONS RECEIVED

ALLAN.

**The Book of the Words of Tobit.* Introductory essay by ERNEST H. SHORT. 120 pp. + 12 pl. 10s. 6d.

BELL.

Ruskin's Modern Painters. Abridged and edited by A. J. FINBERG. 344 pp. + 22 pl. 10s.

ERNEST BENN.

HOBSON (R. L.). *The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Persian Pottery and Porcelain.* Vol. V. The Ch'ing Dynasty Porcelain, K'ang Hsi, Yung Chêng, Ch'ien Lung, and later periods. 66 pp. + 75 pl. in col. and monotone. £12 12s.

CAMBRIDGE UNIVERSITY PRESS.

WACE (A. J. B.). *A Cretan Statuette in the Fitzwilliam Museum;* a study in Minoan Costume. 49 pp., ill. + 13 pl. (1 in col.). 10s. 6d.

CAPE.

LAWRENCE (A. W.). *Later Greek Sculpture, and its Influence on East and West.* 158 pp. + 112 pl. 25s.

THE COLLEGE ART ASSOCIATION OF AMERICA, NEW YORK.

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ROBINSON (DAVID M.). *Roman Sculptures from Colonia Cæsarea (Pisidian Antioch).* 69 pp., with 128 ills.

CONSTABLE.

The Letters of Vincent van Gogh to his Brother, 1872-1886. With a memoir by his Sister-in-law, J. VAN GOGH-BONGER. Vol. I; 555 pp., ill. Vol. II; 646 pp., ill. 53s.

GILHOFER AND RANSCHBURG, VIENNA.

BOHATTA (HANNS). *Einführung in der Buchkunde.* 328 pp. + 16 pl. M.15.

LABOR, BARCELONA.

AHLENSTIEL-ENGEL (ELISABETH). *Arte Arabe.* Traducción notas de José Camón. 134 pp., ill. + 32 pl. Pesetas 8.50.

LANE.

BALL (KATHERINE M.). *Decorative Motives of Oriental Art.* 286 pp., fully ill. £2 12s. 6d.

MACMILLAN.

VON HADELN (DETLEV BARON). *Titian's Drawings.* 24 pp. + 50 collotype pl. £3 3s.

METHUEN.

*BRINTON (SELWYN). *The Gonzaga—Lords of Mantua.* 273 pp. + 31 pl. 15s.

MILFORD: YALE UNIVERSITY PRESS.

OFFNER (RICHARD). *Italian Primitives at Yale University.* Comments and Revisions. 48 pp. + numerous pl. 50s.

NIJHOFF, THE HAGUE.

MESNIL (JACQUES). *Masaccio et les débuts de la Renaissance.* 141 pp. + 61 pl. Gld. 13.

PROPYLAEN VERLAG, BERLIN.

HOLLÄNDER (EUGEN). *Aeskulap und Venus.* 488 pp., fully ill. in col. and monotone.

FEULNER (ADOLF). *Kunstgeschichte des Möbels.* 655 pp., with 494 ills.

PLATZ (GUSTAV ADOLF). *Die Bankunst der neuesten Zeit.* 608 pp., fully. ill. + 25 col. pl.

SEEMANN, LEIPZIG.

WINKLER (FRIEDRICH). *Die flämische Buchmalerei der xv und xvi jahrhunderts.* Künstler und Werke von der Brüdern van Eyck bis zu Simon Bening. M.75.

THE STUDIO.

MANSON (J. B.). *The Life and Works of Edgar Degas.* 55 pp. + 89 pl. (8 in col.). £2 2s.

**Francisco de Goya.* Introduction by MALCOLM C. SALAMAN. 9 pp. + 12 pl. (Masters of Etching—15.) 5s.

**Famous Sporting Prints. IV—Coaching.* 4 pp. + 8 col. pl. 5s.

LAMBOTTE (SIR PAUL). *Flemish Painting Before the Eighteenth Century.* Translated by Herbert B. Grimsditch. 48 pp. + 40 pl. (8 in col.). 7s. 6d.

Posters and Publicity. Text by John Harrison. 17 pp. + 142 pl. ("Commercial Art" Annual.) 7s. 6d.

WASMUTH, BERLIN.

KÜHNEL (ERNST). *Islamische Stoffe aus Ägyptischen Gräbern.* 91 pp. + 50 pl. (10 in col.). M.60.

WEEKLY.—The Architect, 3062-3065.

FORTNIGHTLY.—Beaux-Arts, 14, 15; Der Cicerone, 13-16; Der Kunstwanderer, 8.

MONTHLY.—The American Magazine of Art, xviii, 8, 9; L'Amour de l'Art, viii, 7; The Antiquarian, ix, 1, 2; The Arts, xii, 1, 2; The Arts and Crafts, ii, 3, 4; Belvedere, 55-7; Bulletin of the Metropolitan Museum of Art, xxii, 8; La Revue de l'Art, 288.

BI-MONTHLY.—L'Arte, xxx, 3-5; Oud-Holland, xliv, 3.

QUARTERLY.—Artwork, 10; Il Vasari, I, 1; Kritische Berichte zur kunstgeschichtlichen Literatur, 2.

CATALOGUES, REPORTS AND PAMPHLETS.—Gazette des Beaux-Arts (Reprint from). Jeanne Tombu: *Un Triptyque du Maitre de la Légende de Marie-Madeleine.* 16 pp., ill. Oukraïnienne Museum, Kiev: S. A. Guilaroff: *Catalogue.* 75 pp. + 5 pl. Rijksmuseum: *An Illustrated Guide to the Principal Pictures.* 92 pp. + 8 pl. Royal Society of Arts: *Report on the Competition of Industrial Designs,* 1927. 30 pp. Victoria and Albert Museum: *Catalogue of Carvings in Ivory.* Part I. 102 pp., ill. + 76 pl. Post free, 6s. 6d.

TRADE LISTS.—Cambridge University Press: *Forthcoming Books.* Chatto and Windus: *Christmas List.* Foyle: *Catalogue of Dept. No.* 17. Hollstein and Puppel, Berlin: *Lagerkatalog X, Bildnisse, T bis Z.* Rosenthal, Munich: *Katalog* 167, *Rare and Valuable Books, etc.* H.M. Stationery Office: *Monthly Circular,* 102. "The Studio": *Autumn Announcements.*

Publications marked with an asterisk in the preceding list are briefly discussed below.

THE BOOK OF THE WORDS OF TOBIT.—Mr. Ernest H. Short is admirably qualified for the pleasant task of writing about the Book of Tobit, telling us of its origin, its history, and its modern significance as a work of art. In the course of his introduction to the present reprint of the version in the English "Apocrypha," he refers with much intelligence to some of the best of the many ancient paintings illustrating episodes in the story. The publishers have added twelve reproductions of such works by the great Italian painters and by Rembrandt. These are clear, but unfortunately the paper selected has allowed the ink to penetrate it to such an extent that the photograph is visible on both sides. Apart from that single defect the book is in every way admirable. The introduction concludes with a valuable bibliographical note.

THE GONZAGA—LORDS OF MANTUA.—This is a readable book on a fascinating period of Italian history. The author has that enthusiasm and that impulse to identify himself in imagination with the past without which a book of the kind is inevitably dull. What one misses in it, however, is a consistent philosophy, a sustained and clearly defined current of ideas and a definite message of any kind. Mr. Brinton gets as far as falling in love with his subject (and that is to get a considerable distance), and he is eminently articulate; but his habit of acclaiming historical characters merely for being conspicuous in any way imparts to his pages an effect of restlessness rather than of definite achievement. He is like a man who goes for a walk and has something quite immediate to say about everything that meets his eye, from a butterfly to a railway engine. Everything is equally worth while discussing. He never waits long enough to weigh evidence, and is sublimely unaware of his own limitations and prejudices; so that it is as impossible to be impressed as is it inevitable to be entertained by his words. The merit of the book is that it is so written as to induce those to read about the Dukes of Mantua who otherwise would not read about them; but those in whom the spirit of criticism lives will hardly enjoy all of it.

FRANCESCO DE GOYA.—This is another addition to the "Masters of Etching" Series. The publishers have on this occasion the advantage of dealing with a really first-rate artist, and they have done him as much justice as is possible within the scope of twelve reproductions. The plates are agreeable in tone, and are large enough to enable the reader to see the details easily. Mr. Malcolm C. Salaman deals in a short essay with Goya's etchings and aquatints inspired by the Peninsular War, Bull Fighting, etc.

COACHING.—This publication makes no pretence of dealing fully with Coaching prints. It consists of eight large-scale colour reproductions of celebrated examples, with a couple of pages of introductory letterpress. The reproductions are on the whole satisfactory, and it is pleasant to come in contact with a colour process which allows the publisher to dispense with glossy paper.

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OLD MASTERS

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EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. D., & CO. Paintings and Drawings by Francesco Guardi.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FRENCH GALLERY. Contemporary French Artists.

GOUPIL GALLERY. Goupil Gallery Salon. Modern British and French Art.

LEICESTER GALLERIES. London Artists' Association (opens November 5).

PATERSON, W. B. Pottery by W. Staite Murray (opens November 10).

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition of Members' Work.

REID, ALEX., & LEFEVRE. Paintings and Drawings by Honoré Daumier (closes November 26).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 5 King Street, St. James's. Old Masters.

TOOTH, ARTHUR, & SONS. Paintings by Sylvia Gosse (November 9-26).

TWENTY-ONE GALLERY. Decorative Flower Paintings by Edward H. C. Chetwood-Aiken.

WALKER GALLERIES. Water-Colours by Alan Blyth (closes November 12). Flowers by R. Fox Strangways (closes November 15). Water-Colours, *Greece, Sicily and England*, by Hilda M. Sides (November 14-16). Water-Colours by Annie L. Mawe (November 16-29). Yugo-Slav Peasant Embroideries (opens November 17).

WHITECHAPEL ART GALLERY. Czecho-Slovakian Graphic Art and British Handicrafts (closes November 26).

FRANCE :

Paris :

PALAIS DU LOUVRE. Modern British Engravings.

GERMANY :

Berlin :

GOTTSCHEWSKI & SCHAFFER. Sixteenth and Seventeenth-Century Flemish Landscapes.

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING NOVEMBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. November 1, 3, 8, 10, 11, 15-17, 22-24, 29 and 30, Jewellery and Plate. November 25, Antique and Modern Furniture.

EASTWOOD & HOLT. November 8 and 9, Chinese and Japanese Sales.

SOTHEBY & CO. November 1-3, 7-9, 21-23 and 28, Printed Books, Manuscripts, etc. November 1 and 2, Engravings. November 3 and 17, Old English Silver. November 4, 11, 18 and 25, Porcelain and Furniture. November 9, Old Masters. November 10, Objects of Vertu. November 14 and 15, Modern Etchings. November 14, Hebrew Books. November 15 and 16, Coins. November 16, Modern Pictures. November 21-23, Engraved Portraits. November 28 and 29, Antiquities.

FRANCE :

Paris :

BAUDOIN HENRI, at the Hotel Drouot. November 23, Old Master Paintings and Drawings.

HOLLAND :

Amsterdam :

MENSING, ANT. W. M. November 8, Old Masters and Aquarelles.

SWITZERLAND :

Lucerne :

GILHOFER & RANSCHBURG. November 16 and 17, Fifteenth to Eighteenth-Century Engravings, Etchings and Woodcuts.

GERMANY :

Aix-la-Chapelle :

ANT. CREUTZER vorm M. MEMPERTZ. November 9-11, Collection of the late Theodor Nellessen.

Cologne :

LEMPERTZ, MATHIAS. November 22, Collection of Georg Wilhelm Müller, of Dusseldorf.

Leipzig :

BOERNER, C. G. November 10-12, Engravings, Etchings and Woodcuts.

UNITED STATES OF AMERICA :

New York :

AMERICAN ART ASSOCIATION. November 22 and 23, Chiesa Collection of Paintings (Part IV).

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING AUCTION SALES

The season of auction sales of works of art is still not seriously begun, but abroad is already almost in full swing. Messrs. Sotheby & Co., however, have many announcements of more or less importance. The firm will be selling regularly throughout the month mixed collections of all sorts being due to come under the hammer in New Bond Street. Among the events of this kind announced from the Continent are the following :—

Messrs. RUDOLPH LEPKE, 122a Potsdamer Strasse, Berlin, W35, announce the sale on November 1 and 2 of the property of the Viennese collector, Frau Anna Goldschmidt. It consists of many rare and otherwise remarkable articles of furniture and furnishing from various periods between the sixteenth and the nineteenth centuries, Brussels and French tapestries, articles in gold and silver and many excellent specimens of porcelain ornaments, groups, single figures and vessels. There is also a fine collection of miniature paintings and a number of pictures and drawings, rather unfamiliar to the English student, deriving as they do from the Viennese school of last century.

Messrs. Lepke will also sell on November 9 an extensive collection of pictures, bronzes, ornaments and textiles. These are extremely varied in origin and cannot be fully described here. The pictures include a large interior with figures of the French school of the eighteenth century, several good Drogsloots, an Anton Graff and an excellent Palamedesz. Among the bronzes is a remarkable figure of a bull and another of a horse, both given to Giovanni da Bologna. There are some important Oriental porcelains and some exquisite examples of the lighter and more elegant sort of French eighteenth-century furniture.

The sale by the same firm on November 8 of the collection of Dr. Josef Kranz is sure to attract unusual interest. It includes pictures, furniture, bronzes, maiolica and textiles deriving from many important schools between the fifteenth and the eighteenth centuries. There is a fine triptych with eight full-length figures by Raffaelino del Garbo, a diptych with two female figures by Jan Prevost, a beautiful relief by Andrea della Robbia, an elaborately carved altar front of the Venetian school of about the mid-fifteenth century, a remarkable carved chest of the sixteenth century, many French, Italian and German chairs, and numerous other objets d'art.

Messrs. HOLLSTEIN & PUPPEL, Meinekestr. 19, Berlin W15, will sell on November 9 an extensive collection of prints and drawings by old masters. The former of these in the main consist of celebrated works by Rembrandt, Dürer, Schongauer and others. Among the drawings are beautiful examples by Corot, Rowlandson, Poussin, Tiepolo and A. van Ostade, the last being a peculiarly interesting drawing.

Messrs. FREDERICK MULLER, 16 Doelenstraat, Amsterdam, will sell on November 8 old and modern pictures of the Dutch school collected by the late M. A. Preyer. The quality of the pictures is high throughout and there are some masterpieces. These include an extremely attractive Pieter de Hooch, an interesting portrait of an artist perhaps by Judith Leyster, a well-known Ochtervelt, a Rembrandt portrait, a Jan Steen interior, and a series of pictures by modern artists like Bosboom, Mauve and Josef Israels.

Messrs. C. G. BOERNER, Universitätsstrasse 26, Leipzig, will sell on November 10 to 12, under the instructions of Lady Morrison, the prints collected by Sir Alfred Morrison, together with others, which are duplicates, from the National Museum, Stockholm, and other collections. The sale will be an extensive one, the lots numbering no fewer than 1,805 and a substantial proportion being famous prints in good states. Practically all the prints are of Northern origin. Rembrandt is very well represented, and there is an excellent print of Dürer's *Adam and Eve*. Van Dyck too is particularly well represented. There is a very good version of Lucas van Leyden's *Maximilian I.* At least three of the prints of Ludwig von Siegen are exceptional.

On November 19 the same firm will sell a curiously mixed collection of graphic art formed by Herr Franz Stöpel, Leipzig. There are drawings and prints of Old Leipzig and of Karlsbad, many that are of interest to students of Napoleon and some that depict early peasant life. In the sale there is included as well some good porcelain, books and a few portraits that will appeal to the particular student of German character and history.

Messrs. GILHOFER & H. RANSCHBURG, 33 Haldenstrasse, Lucerne, will sell on November 16 and 17 a collection of about 830 prints mainly deriving from Germany and the Netherlands, and dated between the fifteenth and the seventeenth centuries, including an unusually fine example of Dürer's *Die Wirkung der Eifersucht.* In addition to these, however, there are rare and unusual prints of the Italian school, with examples of the work of Baccio Baldini, Campagnola and others.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

JAKOB WEYER. Head of a man; red chalk.

J. CHADEL. *Expulsion of Adam and Eve from Eden.*

PRINTS.

G. BELCHER. *Portrait of Sir Ian Malcolm, K.C.M.G.* Etching, in colours.

G. ELBERT BURR. Twenty etchings of Arizona.

J. R. G. EXLEY. *Sir Edward Green, Bart.* Mezzotint.

KAZUO MATSUBARA. Three etchings.

BOOK.

Virgil's Eclogues, with woodcuts by A. Maillol. Cranach Press, Weimar. Presented by Count Harry Kessler.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

LOUIS FRANÇOIS ROUBILIAC (1695-1762). *Dr. Jonathan Tyers;* bust in terra-cotta.

CERAMICS.

Six panels of stained glass from designs by ROSSETTI, and three designed by BURNE-JONES. Bequeathed by the late J. R. Holliday.

Blue-and-white porcelain bottle. CHINESE; probably Hsüan Tê period.

A series of fifty-one stove-tiles of SWISS *maiolica,* mostly with scenes from the story of Jason; some dated 1546.

CIRCULATION.

A collection of embroidered and woven fabrics. Presented by Mr. T. B. Clarke-Thornhill.

ENGRAVING, ILLUSTRATION AND DESIGN.

*A series of Drawings by D. COX, D. G. ROSSETTI, Sir E. BURNE-JONES, ROBERT HILLS, WILLIAM MORRIS, F. MADOX BROWN, etc.; collection of drawings, tracings, etc., for Stained-Glass, Tiles, Mural Paintings, etc., by PHILIP WEBB and others. Bequeathed by the late J. R. Holliday.

LIBRARY.

*A collection of upwards of 7,000 photographs of works of art in Belgium, from negatives made for the German Commission under the presidency of Prof. Dr. Paul Clemen.

METALWORK.

A collection of Pendant Seals, chiefly ENGLISH, 17th and 18th century. From the Collection of the late Lieut.-Col. G. B. Croft Lyons. Presented by Mill Stephenson, Esq., F.S.A.

Silver Pilgrim-bottle by PIERRE PLATEL about 1702-14, with arms of General Charles Churchill and his wife.

PAINTINGS.

Miniature Painting, *Diana and Callisto,* by F. C. S., 1617. (Capt. H. B. Murray's Bequest.)

A. MCEVOY, A.R.A., Two water-colour portraits, one given by Mrs. McEvoy.

TEXTILES.

English Embroidered Coverlet, ELIZABETHAN.

PUBLICATIONS RECEIVED

BATSFORD.

ANDERSON (WILLIAM J.). *The Architecture of the Renaissance in Italy.* Fifth edition. Revised and enlarged by Arthur Stratton. 316 pp. ill. with 90 pl. 21s.

BELL.

GARDNER (HELEN). *Art through the Ages.* 506 pp. ill. + 177 pl. (1 in col.). 15s.

BENN.

MEIER-GRAEFE (JULIUS). *Cézanne.* Translated by J. Holroyd-Reece. 66 pp. + 106 pl. £4 4s.

Chinese Art. Introduction by R. L. Hobson. 15 pp. + 100 col. pl. 30s.

BRUCKMANN, MUNICH.

DREY (FRANZ). *Carlo Crivelli und seine Schule.* 171 pp. + 109 pl. M.24.

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CHAPMAN AND HALL.
*FURST (HERBERT). *The Art of Still-Life Painting.* 268 pp. + 85 pl. (Universal Art Series.) 21s.

CHATTO AND WINDUS.
RUSSELL (A. L. N.). *Architecture.* 266 pp. ill. + 16 pl. 7s. 6d.

DENT.
FISCHEL (OSKAR) and VON BOEHN (MAX). *Modes and Manners of the Nineteenth Century.* Translated by M. Edwardes. Vol. I, 1790-1817, 186 pp.; Vol II, 1818-1842, 171 pp.; Vol. III, 1843-1878, 163 pp.; Vol. IV, 1879-1914, 226 pp., all fully ill. in monotone and col. £2 2s.

THE FLEURON.
**Paul Nash; Duncan Grant.* 2 pp. + 17 pl. each. (British Artists of To-day, Nos. 5 and 6.) 3s. 6d. each.

HEITZ, STRASSBURG.
KELTERBORN-HAEMMERLI (ANNA). *Die Kunst des Hans Fries.* 180 pp. + 29 pl. M.20.
RÖTTINGER (HEINRICH). *Ergänzungen und Berichtigungen des Sebald Beham-Kataloges Gustav Paulis.* 77 pp. + 6 pl. M.12.
RÖTTINGER (HEINRICH). *Die Bilderbogen Hans Sachs.* 104 pp. + 17 pl. M.18.
MÖHLE (HANS). *Die Romanische Bildhauerschule des Bamberger Domes und ihre Beziehungen zur Malerei.* 115 pp. + 10 pl. M.16. (Studien zur Deutschen Kunstgeschichte, Nos. 245-8.)

HOWE.
Gerard's Herbale or Generale Histoire of Plantes. The essence thereof distilled by Marcus Woodward from the edition of Th. Johnson, 1636. 303 pp. ill. 21s.
BAX (CLIFFORD). *Bianca Cappello.* 93 pp. 3s. 6d.

LANE.
CHATTERTON (E. KEBLE). *Old Ship Prints.* 182 pp. + 110 pl. (15 in col.). 42s.

METROPOLITAN MUSEUM OF ART.
CLOUZOT (HENRI). *Painted and Printed Fabrics.* The History of the Manufactory at Jouy and other Ateliers in France, 1760-1815. Notes on the history of cotton printing especially in England and America by Frances Morris. 108 pp. + 93 pl. (1 in col.).

MEDICI SOCIETY.
THORPE (W. A.). *English and Irish Glass.* 35 pp. + 65 pl. (5 in col.). 17s. 6d.

ALBIN MICHEL, PARIS.
DU COLOMBIER (PIERRE). *Albert Dürer.* 190 pp. + 60 pl.

MURRAY.
HAVELL (E. B.). *Indian Architecture;* its psychology, structure and history from the first Muhammadan Invasion to the present day. 282 pp. + 130 pl. 42s.

NIJHOFF, THE HAGUE.
MOULIJN (S.). *De eerste Jaren der lithografische Prentkunst in Nederland.* 78 pp. + 23 pl. Fl.12.
Chinese Art. Portfolio containing 24 pl. with descriptions in Dutch and English. (Publications de la Société des Amis de l'Art asiatique, III.) Gld.30.

KEGAN PAUL, TRENCH, TRUBNER & CO.
DE RIDDER (A.). and DEONNA (W.). *Art in Greece.* 375 pp. ill. + 24 pl. 21s.

SCRIBNER'S SONS.
*HAGEN (OSCAR). *Art Epochs and their Leaders,* a survey of the genesis of modern art. 322 pp. with 113 ills. 10s. 6d.

SHELDON PRESS.
*THOMSON (MRS. LESLIE). *Jean François Millet,* 1814-1875. 86 pp. + 4 pl. 2s. 6d.

THE STUDIO.
William Walcot, R.E. Introduction by Malcolm C. Salaman. 9 pp. + 12 pl. (Modern Masters of Etching—16.) 5s.
E. A. Verpilleux. Introduction by M. C. Salaman. 6 pp. + 8 col. pl. (Masters of the Colour Print—IV.) 5s.

WEEKLY.—The Architect, 3066-8.

MONTHLY.—The Arts and Crafts, ii, 5; Bulletin of the Metropolitan Museum of Art, xxii, 9; Drawing and Design, ii, 8; The Dublin Art Monthly, i, 1.

BI-MONTHLY.—Oud-Holland.

QUARTERLY.—The Antiquarian Quarterly, xi, 2; Journal of the British Society of Master Glass-Painters, ii, 2; Old Master Drawings, ii, 6; The Quarterly Review, 494.

CATALOGUES, REPORTS AND PAMPHLETS.—Oeffent. Kunstsammlung Basel; *Jahres-Berichte,* 1925, 1926. Fulham Public Libraries: *List of Lectures; Reader's Guide to recent Additions.* Galerie Hans Bammann, Dusseldorf: *Catalogue. Gazette of the Grolier Club,* extra number. Metropolitan Museum of Art: *A Crusaders' Fortress in Palestine;* a report of explorations made by the Museum, 1926. National Portrait Gallery: *Annual Report* 1926-1927. Leo van Puyvelde: *Le Génie de Rubens.* Pinacoteca Querini Stampalia: *Catalogo.* League of Nations: *Architectural Competition.* Worcester Art Museum: *31st Annual Report.*

Publications marked with an asterisk in the preceding list are briefly discussed below.

THE ART OF STILL-LIFE PAINTING.—The indefatigable Mr. Herbert Furst offers us here something like what is, according to his lights, a complete study of a type of painting that, for some queer psychological reason, has never "taken on" in this country. The author would no doubt have liked to use as illustrations more photographs of English pictures, but as in the past we have never produced a still-life painter of more vitality than a William Hunt, Mr. Furst illustrates and describes only foreign pictures until the appearance of Constable, represented by his odd picture of flowers (for all the world like a superior product of the N. E. A. C.) in the Victoria and Albert Museum. Mr. Furst is an intelligent writer but, probably reacting against the worst type of "composition for composition's sake" criticism, he queers his own pitch by insisting, for instance, that if snow crystals had been artificial we should have called them works of art. This confusion between science and art is very ubiquitous, but we are surprised that so serious a student as Mr. Furst should be taken in by it. But that by the way: the book is a sound and useful contribution to one's knowledge of still-life painters, good, bad and indifferent.

DUNCAN GRANT and PAUL NASH are excellent albums in miniature, and will suit those who wish to have on their library shelves a matter of seventeen little reproductions of a favourite modern English painter. Mr. Grant's work has in the technical sense more substance than has Mr. Nash's, and he consequently sets the blockmaker a harder task. The series to which both books belong includes studies of the work of Messrs. Mark Gertler, Gilbert Spencer, and Frank Dobson.

JEAN FRANÇOIS MILLET.—This small biography belongs to the diminishing class of "books with a moral." It is dedicated to working men and women who believe in "the dignity of labour." The note of unreality and false sentiment the phrase calls up is sustained until the last page. Millet, to the authoress, is almost more important because he was a peasant than because he was a painter. He is exhibited as an entirely perfect person in every sense; as one dominated by a spaniel-like submission to the oppressor's wrong and to the whips and scorns of time in general. Mrs. Thomson would have us believe Millet to have been like the Eastern schoolboys of tradition who recited while being spanked:

"We thank thee,
We thank thee,
Parental Benefactor."

Of course Millet was not in the least like that really; and happily the hard-pressed English farm labourer, for whom the book is intended, will have quite sufficient "dignity" to reject the spurious moral. To sentimentalize over poverty, cruelty or misfortune is, if not positively criminal, then extremely anti-social.

ART EPOCHS AND THEIR LEADERS consists of six long essays built upon certain lectures delivered by the author in America. The papers deal with the Renaissance (to which convenient term the author objects, although he slips into using it himself), Michelangelo, Dürer and the Gothic Age, Rembrandt, Art and Revolution, and The Climax. The author's idea is to review the whole history of modern art not by a consecutive series of studies, each running into the other, but according to Carlyle's system of seeing history through the personality of heroes. Not that Mr. Hagen is more of a hero worshipper than other art historians. He does not bellow at us about the greatness of his favourite masters, but on the other hand critical judgment is hardly his strong point. He apologizes for including in his all too brief list of the very greatest geniuses, Mathias Grünewald, and seems to think it reasonable to see in Hals "the greatest painter of all time." But if the author cannot be depended upon to distinguish between the artistic equivalents of Shakespeare and of, say, Ben Jonson, he is most illuminating, useful and readable when exhibiting an artist like Dürer in the Gothic setting. He shows us with much success each of the individual artists selected in their actual environment. In the concluding essay dealing with Impressionism and Post-impressionism he tends to lose his way, for the problem is too complex for the author's method. The illustrations are not all as clear as they might be, but are unusually well chosen to give point to the text.

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EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. & D., & CO. Paintings and Drawings by Francesco Guardi.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Lambeth Stoneware, by Alfred Hopkins. Water-colours, *Italy, Spain and Elsewhere,* by F. G. Bassett Wilson. *Yorkshire Hunts,* by Charles Simpson.

GOUPIL GALLERY. Paintings by A. Neville Lewis. Water-colours by Kechie Tennant.

INDEPENDENT GALLERY. Paintings by Alfred Sisley (closes December 22).

LEICESTER GALLERIES. Paintings by Ernest and Dod Procter. Etchings and Lithographs by Camille Pissarro. Sculpture, Drawings and Etchings by Vernon Hill.

PATERSON, W. B. Pottery by William Staite-Murray.

REID, ALEX., & LEFEVRE. Paintings by Matthew Smith.

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition (closes December 17).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition (closes December 17).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Annual Exhibition of the English Wood Engraving Society.

SPINK & SON, 5 King Street, St. James's. Jade Carvings.

TOOTH, ARTHUR, & SONS. Annual Exhibition of Water-colours.

WALKER GALLERIES. *Irish Yesterdays,* by E. Æ. Somerville (closes December 21). Water-colours, by Mrs. Lancelot Monckton (December 6-21). 33rd Exhibition of The Southern Society of Artists (December 7-24).

YAMANAKA & CO. Chinese Pottery and Bronzes (closes December 22).

Liverpool :

WALKER ART GALLERY. Autumn Exhibition of Modern Art (closes December 3).

Manchester :

CITY ART GALLERY. Paintings by S. Isabel Dacre. Etchings by Francis Dodd. Works of Art by F. Derwent Wood.

FRANCE :

Paris :

PALAIS DU LOUVRE. Modern British Engraving (closes December 24).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING DECEMBER

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. December 6 and 8, Old English and French Furniture, Fifteenth-Seventeenth Century Objects of Art, Porcelain, and Faïence.

DEBENHAM, STORR & SONS. December 1, 6-8, 13-15, 20-22, 28 and 29, Jewellery and Plate. December 30, Antique and Modern Furniture.

SOTHEBY & CO. December 2, Porcelain, Old English Furniture, Tapestries, etc. December 5-9, Books and Bindings, the property of the late Sir George L. Holford. December 6, Mezzotints and Colour Prints. December 7, Old Master Pictures and Drawings. December 8, Dogs and Cats in Pottery, Porcelain and Enamels, the property of Mr. F. W. Cousens. December 9, Old English Glass and Furniture. December 12, Illuminated Manuscripts and Books. December 15, 16, 21 and 22, Old English Silver, Furniture, Chinese Carpets and Works of Art. December 12 and 13, Modern Etchings. December 20 and 21, Old Master Engravings and Mezzotints. December 19, Greek Vases and other antiquities. December 19-22, Books.

FRANCE :

Paris :

LAIR-DUBREUIL, F., at the Galerie Georges Petit. December 5 and 6, Old Furniture, etc., from the Château de Fleury-en Bière. December 9, Works of Art and Furniture, the Collection of M. Joseph Bardac.

GERMANY :

Berlin :

CASSIRER, PAUL. December 13, Persian Pottery from the Collection Oscar Shaller.

GRAUPE, PAUL. December 12, Twelfth to Fifteenth Century Book Illuminations.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING SALES
BY A. C. R. CARTER

Although the art salerooms promise to be full of business before Christmas comes, neither at Christie's nor at Sotheby's is there any outstanding dispersal to be announced. We are growing accustomed to these modest openings of the autumn season and to the somewhat obstinate attitude of owners who, despite notable illustrations in the past, will not be persuaded that the market is ever ready to welcome really important pictures and *objets d'art* at this period of the year. The crowning example of the huge success of an autumn sale was in the late season of 1919, when the varied Hamilton Palace collections totalled over £200,000 at Christie's, and, before and since, other instances could be cited of other remarkable autumnal events. One has often heard the big dealers say that the plethora of sales in the so-called fashionable season later finds them both jaded and glutted, and that they would have preferred to see some of these collections at the outset, when their stocks were waiting to be refilled and when they were ardent and expectant.

So far there is no probability of any picture sale at Christie's in the early part of December being of more than every-day quality, and it may happen that the dispersal at SOTHEBY'S, on December 7, will be the one to make a break in the merely ordinary category. Lord Walsingham has sent the Titian *Judith and Salome,* which was seen at the Grafton Galleries in 1911, and the *Virgin and Child,* by Cima da Conegliano, comes from the old Bechford home at Fonthill, and was shown at the New Gallery Venetian Exhibition in 1894-5. In the first Hamilton Palace sale, forty-five years ago, this interesting panel, 14 ins. by 11 ins., apparently fetched 630 guineas, and is mentioned by Mr. Berenson in his "Venetian Painters of the Renaissance." Another picture from Fonthill is a very decorative flower-piece by J. van Huysum, 33 ins. by 25 ins., which, if I mistake not, was the picture catalogued in the Hamilton Palace sale, 1882, as *A Splendid Assemblage of Flowers,* and then realized 1,170 guineas. A fourth picture illustrated in Sotheby's catalogue is a lady's portrait by Verspronck. When I was a very young frequenter of art sales, an old Dutch dealer would often say to me that the day would come when this painter's pictures would be valued as highly as those of Hals, but that day has still to arrive. Two other Fonthill pictures are the *Vision of St. Anthony,* by Murillo —which is presumably the work sold for 1,160 guineas in the Dudley sale, 1892, and is akin to one in the Berlin Museum—and the portrait of the *Duchess of Ferrara,* now ascribed to Dosso Dossi.

Later in the month, at CHRISTIE'S, on December 22, will be seen another more important collection of works by the old masters, details of which are not yet completed, but some of the pictures are expected to be very attractive to the market, especially those removed from Hendersyde Park, Kelso, the seat of Sir Richard Waldie Griffith. As for other sales at King Street, the Ernest Mocatta collection of early works of art in porcelain and faïence, on December 6, includes several desirable lots of Hispano-Mauresque and Rhodian design, and a goodly number of fifteenth, sixteenth, and seventeenth-century carvings in woodwork. The late Lord Cunliffe's old English and French furniture, to appear on December 8, includes some very good Chippendale pieces, and three panels of Aubusson tapestry, sent from Whitwell Hall, in Yorkshire, are of very decorative quality. From an anonymous source is a white marble plaque of a nude male figure, with a bow and a quiver of arrows, attributed to the North Italian sculptor, Tullio Lombardi, and some French decorative objects have the former provenance of the Murray Scott collection. Note should be made also of a Dubuisson clock, with a Falconet *Nymph and Cupid,* stated to have been purchased from a Russian Grand Duke during the war. The Cunliffe silver is to be sold on December 10, and on December 15 will be another dispersal of various decorative furniture, with a collection of miniatures.

The sale at SOTHEBY'S, on December 6, of old engravings, promises to be of much attractive variety, and will begin with an array of eighteenth-century coloured engravings, proceeding to some excellent mezzotints by Valentine Green, especially the first state of *Lady Elizabeth Delmé and Children,* after Reynolds's well-known picture. It is interesting to recall the fact that when the original portrait realized 11,000 guineas at Christie's in 1894, it established an auction maximum up to that time. The American demand for *Chesapeake and Shannon* engravings should be satisfied by the appearance of an unrecorded print illustrating this memorable sea-fight. Designed and engraved by W. Elmes in August, 1813, the print has the advantage of having been issued less than three months after the incident. The sale will conclude with the submission of the Victor Rienaecker collection of thirty-six English and French engravings, including *Le Bosquet d'Amour,* by J. B. Chapup, after Lavreince, an engraver's proof before all letters and of much rarity.

FOREIGN AUCTIONS for December include the following:—

Messrs. HUGO HELBING, Bockenheimerlandstrasse 8, Frankfurt-am-Main, will offer on December 6 the collection of Ludwig Marx, which consists of silverwork of various origins dated between the sixteenth and the eighteenth centuries, old and modern pictures, gobelins and other tapestries, etc. There are also some very interesting bas-reliefs and other sculptures.

The GALERIE GEORGES PETIT, 8 Rue de Sèze, Paris, will sell on December 5 and 6 a large and varied collection of works of art mainly from the eighteenth century. This includes numerous chairs and other furniture and furnishings, many of the pieces being distinguished by rich and elaborate carving, and an array of great names being represented in this section. There are also important Beauvais and Gobelins tapestries, as well as other contributions, variously described, from the Château de Fleury-en-Bière. A rich and varied collection.

On December 9 the same firm will sell a collection of old masters by such artists as Hubert Robert, J.-B. Le Brun, F. Casonova, and others, together with a number of interesting gauche drawings and coloured engravings. This section of the sale will be followed by important lots of *objets d'art* dating from the eighteenth century and the first Empire. There are also French sculptures, porcelain, ornamental bronzes, clocks, and Beauvais and Gobelins tapestries, from the collection of M. Joseph Bardac.

Messrs. PAUL GRAUPE, Tiergartenstrasse 4, Berlin, W.10, will sell on December 12 a remarkable collection of valuable miniatures, many being in fine old bindings. The majority of these derive from the fifteenth century, though some are from the previous century and some a good deal earlier even than that.

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PUBLICATIONS RECEIVED

ART TRADE PRESS.
*Art Prices Current: A record of sale prices at the principal London auction rooms from October, 1926, to July, 1927. New series. Volume VI. 664 pp.

BATSFORD.
STATHAM (H. HEATHCOTE). *A Short Critical History of Architecture.* Second edition, revised. 563 pp., with 678 ills. 16s.
ELLWOOD (G. MONTAGUE). *The Art of Pen Drawing.* 207 pp., with 160 ills. 12s.
SEABY (ALLEN W.). *Drawing for Art Students and Illustrations.* 235 pp., with 113 ills. Second edition, revised. 10s. 6d.

BELL.
The Autobiography and Memoirs of Benjamin Robert Haydon. Edited by Alexander P. D. Penrose. 635 pp. + 17 pl. 12s. 6d.

BAILLIÈRE, TINDALL AND COX.
HYSLOP (THEO. B.). *Mental Handicaps in Art.* xxxiii + 98 pp. 3s. 6d.

CALLWEY, MUNICH.
MORPER (JOHANN JOSEPH). *Der Prager Architekt Jean Baptiste Mathey (Matthaeus Burgundus);* Studien zur Geschichte des Prager Barock. 130 pp., with 78 ills.

CHATTO AND WINDUS.
BULLEY (MARGARET H.). *A Simple Guide to Pictures and Painting.* 240 pp. + 32 pl. (1 in col.). 7s. 6d.
A London Omnibus. 138 pp. + 6 pl. 2s. 6d.

DUCKWORTH.
SITWELL (SACHEVERELL). *German Baroque Art.* 109 pp. + 49 pl. (1 in col.). 25s.

FÜSSLI, ZURICH.
FEDERMANN (ARNOLD). *Johann Heinrich Füssli.* Dichter und Maler. 180 pp., ill. + 72 pl. (Monographien zur Schweizer Kunst, I.) Frs. 26.

HEITZ, STRASSBURG.
HAUMANN (IRENE). *Das oberitalienische Landschaftsbild des Settecento.* 117 pp. + 72 pl. (Zur Kunstgeschichte des Auslandes, 123.) M.25.

HOGARTH PRESS.
FRY (ROGER). *Cézanne:* A Study of his Development. 88 pp. + 39 pl. 8s. 6d.

INDIA SOCIETY.
MARSHALL (SIR JOHN), GARDE (M. B.), VOGEL (J. Ph.), HAVELL (E. B.), COUSINS (JAMES H.). *The Bagh Caves in Gwalior State.* Foreword by Laurence Binyon. 78 pp. + 26 pl. (8 in col.) + key. 40s.

KLINKHARDT UND BIERMANN, LEIPZIG.
SECKER (HANS. F.). *Die Galerie der Neuzeit im Museum Wallraf-Richartz.* 167 pp., ill. + 101 pl. in col. and monotone. M.44.
Michelangelo Bibliographie, 1510-1926. Herausgegeben von Ernst Steinmann and Rudolf Wittkower. Mit einem Dokumentenanhang bearbeitet von Robert Freyham. 523 pp. + 25 pl.

MACMILLAN.
HOFSTEDE DE GROOT (C.). *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century.* Translated and edited by Edward G. Hawke. Volume VIII. 615 pp. 31s. 6d.

MEDICI SOCIETY.
LINDSAY (J. SEYMOUR). *Iron and Brass Implements of the English House.* 212 pp., fully ill. Introduction by Ralph Edwards. 25s.

PALMER.
PARSONS (F. G.). *The Earlier Inhabitants of London.* 240 pp., ill. 10s. 6d.

PICARD, PARIS.
MIGEON (GASTON). *Manuel d'Art Musulman, Arts plastiques et industriels.* Vol. II. Second edition, revised and enlarged. 460 pp., with 462 ills.

PIPER, MUNICH.
DVORÁK (MAX). *Geschichte der Italienischen Kunst.* 223 pp. + 104 pl. M.22.
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SALVAT EDITORES, BARCELONA.
PIJOAN (JOSEPH). *History of Art.* Vol. III. Foreword by Robert B. Houshe. Translated by Ralph L. Roys. 612 pp., with 769 ills. + 54 pl. in col. and monotone.

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WYKEHAM PRESS.
National Ancient Monuments Year Book. Edited by John Swarbrick. Foreword by the Rt. Hon. Stanley Baldwin. Introduction by the Earl of Crawford and Balcarres. 216 pp., with 23 pl. 3s. 6d.

WEEKLY.—The Architect, 3069-74.

FORTNIGHTLY.—Beaux-Arts, 17.

MONTHLY.—The Bulletin of the Art Association of Indianapolis, Indiana, xiv, 4; Bulletin of the Cleveland Museum of Art, xiv, 8, 9; Bulletin of Metropolitan Museum of Art, xxii, 10; Bulletin of the Minneapolis Institute of Arts, xvi, 24; Bulletin of the Wadsworth Athenæum, v, 4; Discovery, viii, 94; Drawing and Design, III, 17; Museum News, 50.

BI-MONTHLY.—Oud-Holland, xliv 5.

QUARTERLY.—The Antiquaries Journal, vii, 4; The British Museum Quarterly, II, 2; Bulletin of the Rhode Island School of Design, xv, 4; Journal of the Royal Institute of British Architects, 20.

FOUR-MONTHLY.—Mouseion.

Publications marked with an asterisk in the preceding list are briefly discussed below.

ART PRICES CURRENT is in our hands unexpectedly early this year. The last sale of the season was as late as July 30, yet the publishers have contrived to include it in a book of some seven hundred pages of close type. The present is the sixth consecutive volume, and is considerably larger than its predecessors. As usual, the sales that took place at the leading London auction rooms during the 1926-7 season form the subject-matter of the book, and the particulars supplied are as full as ever. "Art Prices Current" has now become an indispensable work of reference.

DESIGN IN THE THEATRE.—At a time when some degree of self-depreciation in all matters pertaining to art is apt to be regarded as a sign of sapience and good form, it is refreshing to come across a volume in which it is stoutly maintained that in one form at least, namely, that relating to design in stage settings and costumes, supremacy lies with ourselves. This point of view is amply supported by copious illustrations drawn from the work of our own designers, such as George Sheringham and Gordon Craig, both of whom contribute in illuminating fashion to the text, of the great Russians, such as Leon Bakst and Vladimir Polunin, the French, the Dutch, the Americans, and of the Germans, who seem to have assimilated something from everybody and developed it into something too vital and interesting to appear derivative. A book which renders it possible to take a bird's-eye view of the modern theatre in its universality.

NATIONAL ANCIENT MONUMENTS YEAR BOOK.—This is the first issue of what promises to be an interesting annual: one certainly which will appeal to everyone in the slightest degree interested either in ancient buildings, more ancient earthworks, or yet more ancient pre-historic remains. This first issue is launched with a foreword by the Prime Minister, and has an introduction by Lord Crawford and Balcarres, a distinguished member of our Consultative Committee. In it there are articles on various matters connected with archæology, such as the preservation of ancient cottages, lists of buildings under the control of the Office of Works, and of those scheduled for protection in pursuance of the Ancient Monuments Consolidation and Amendment Act, 1913, and much other interesting information, together with some excellent illustrations. The "Year Book" is well produced, but in future issues the advertisements should, we suggest, be kept apart from the text.

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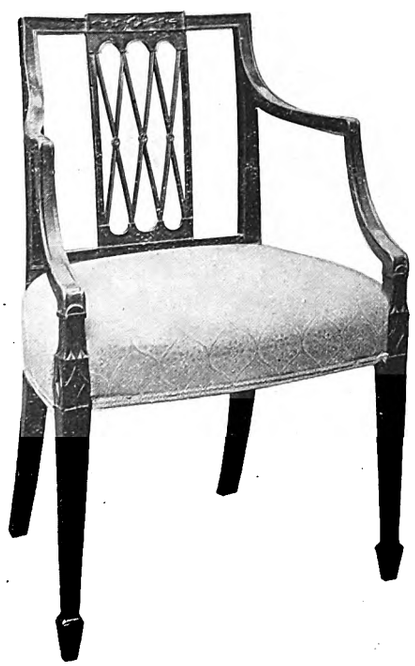

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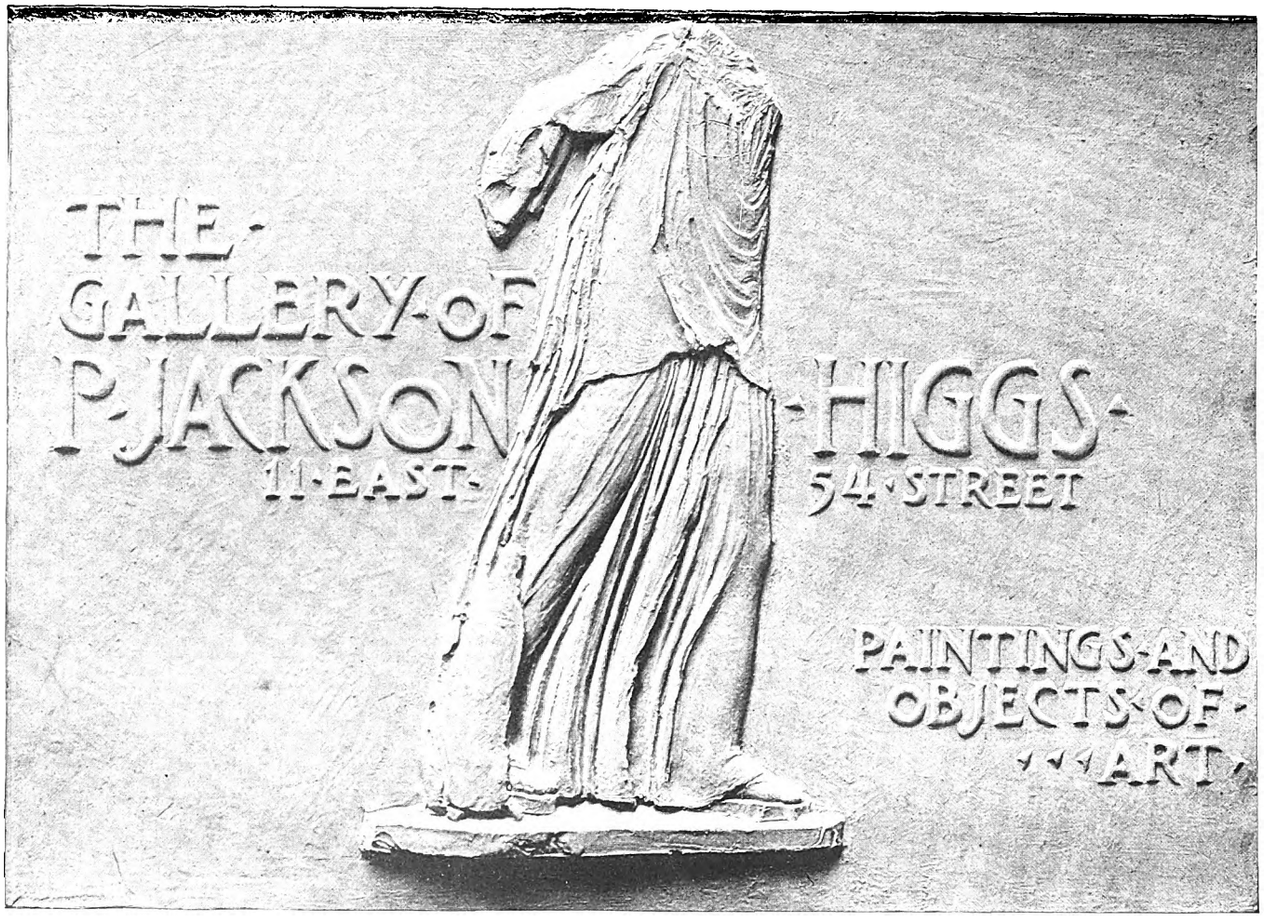

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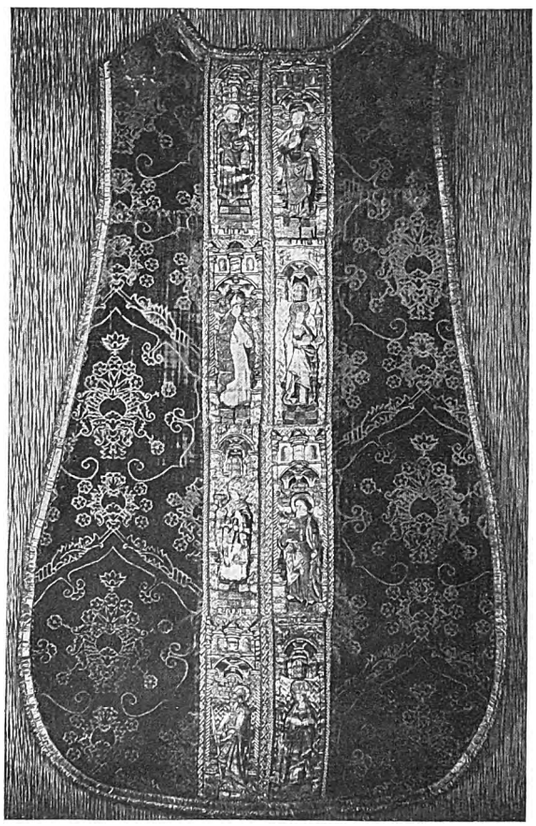

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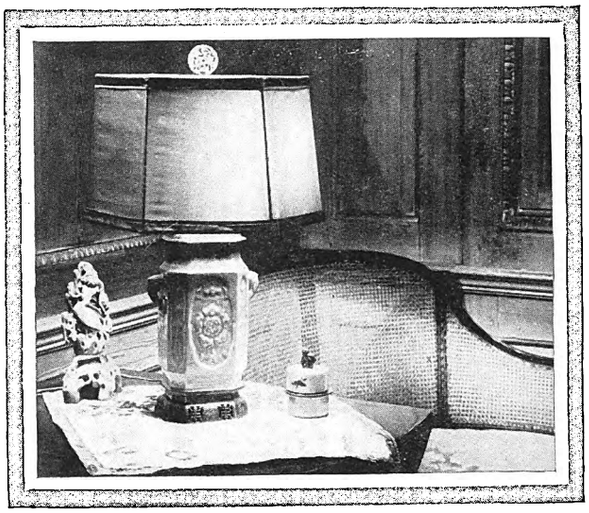

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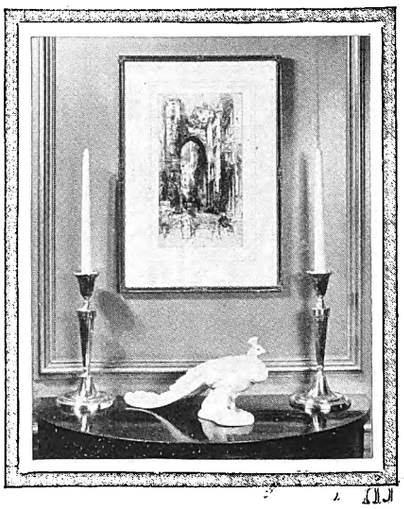
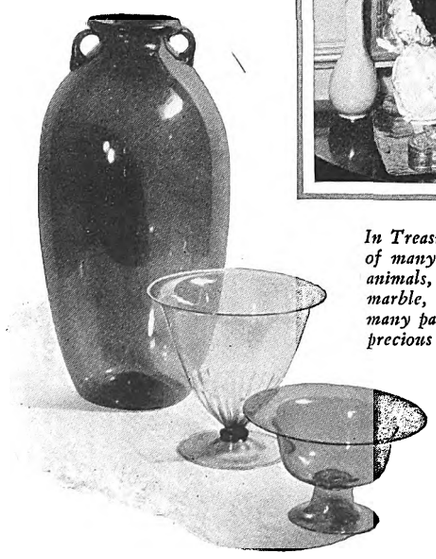


The etching seen in this grouping is a beautiful plate by Hedley Fitton, and the Picture Salon's collection includes a number of excellent examples of the work of English, Scotch and American etchers, as well as a variety of other interesting prints.



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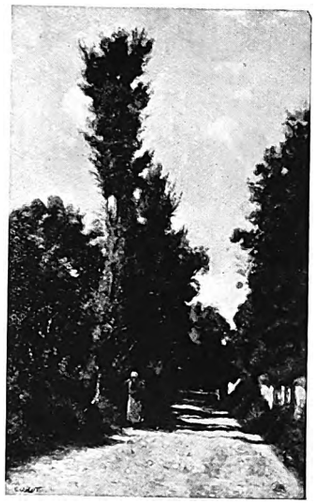

Signed lower left Corot, 1796—1875
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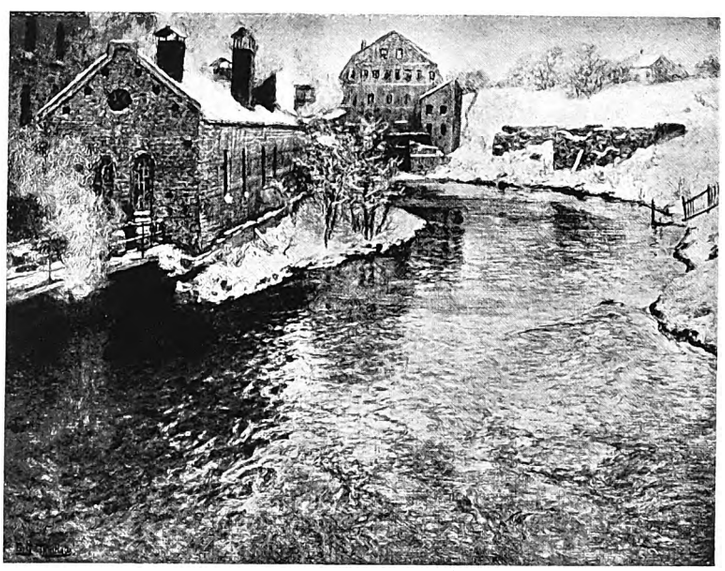

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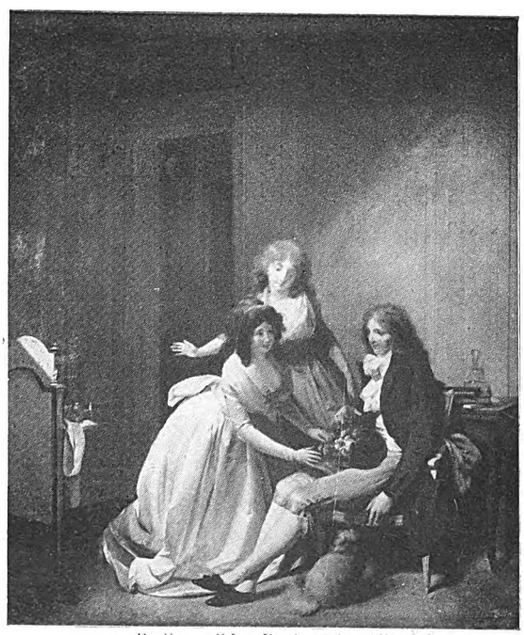

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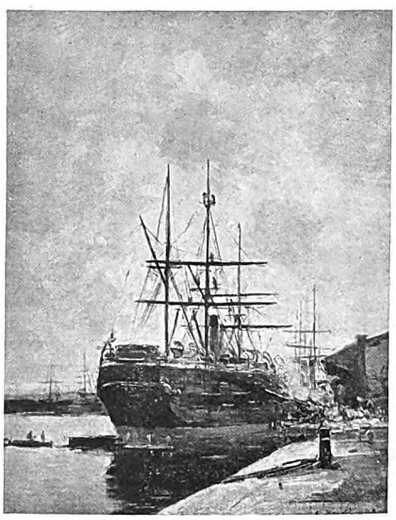

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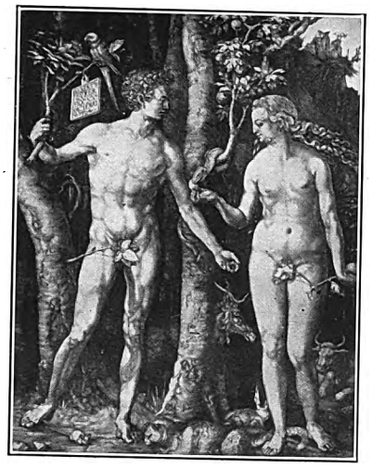

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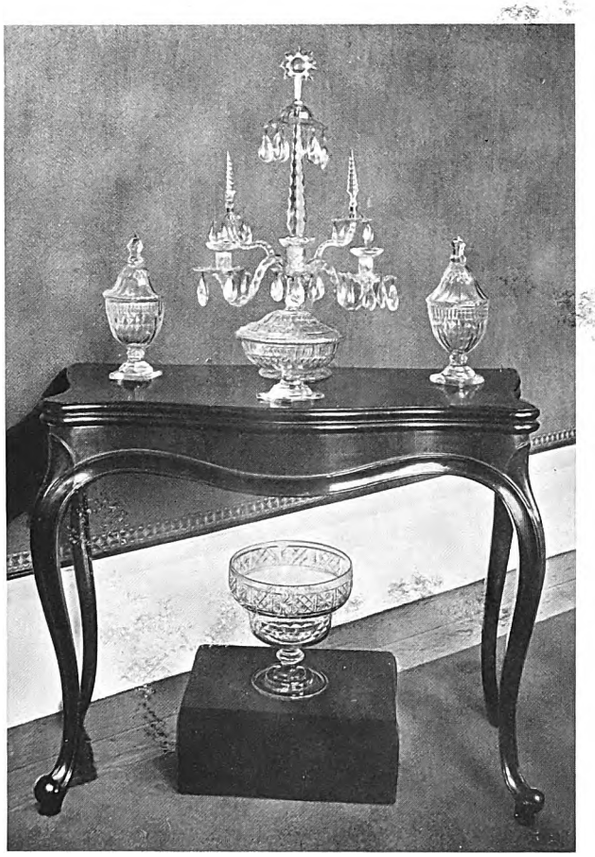

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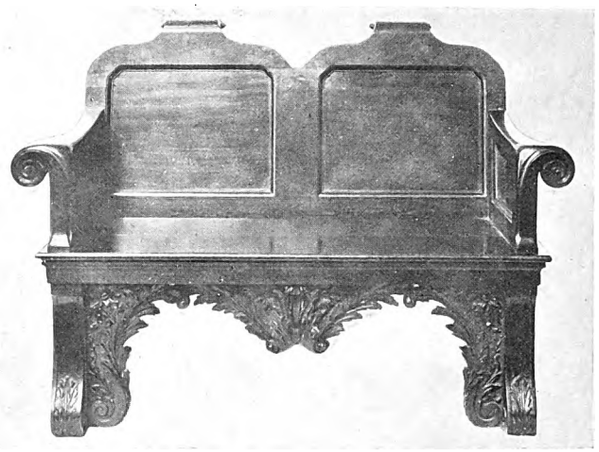

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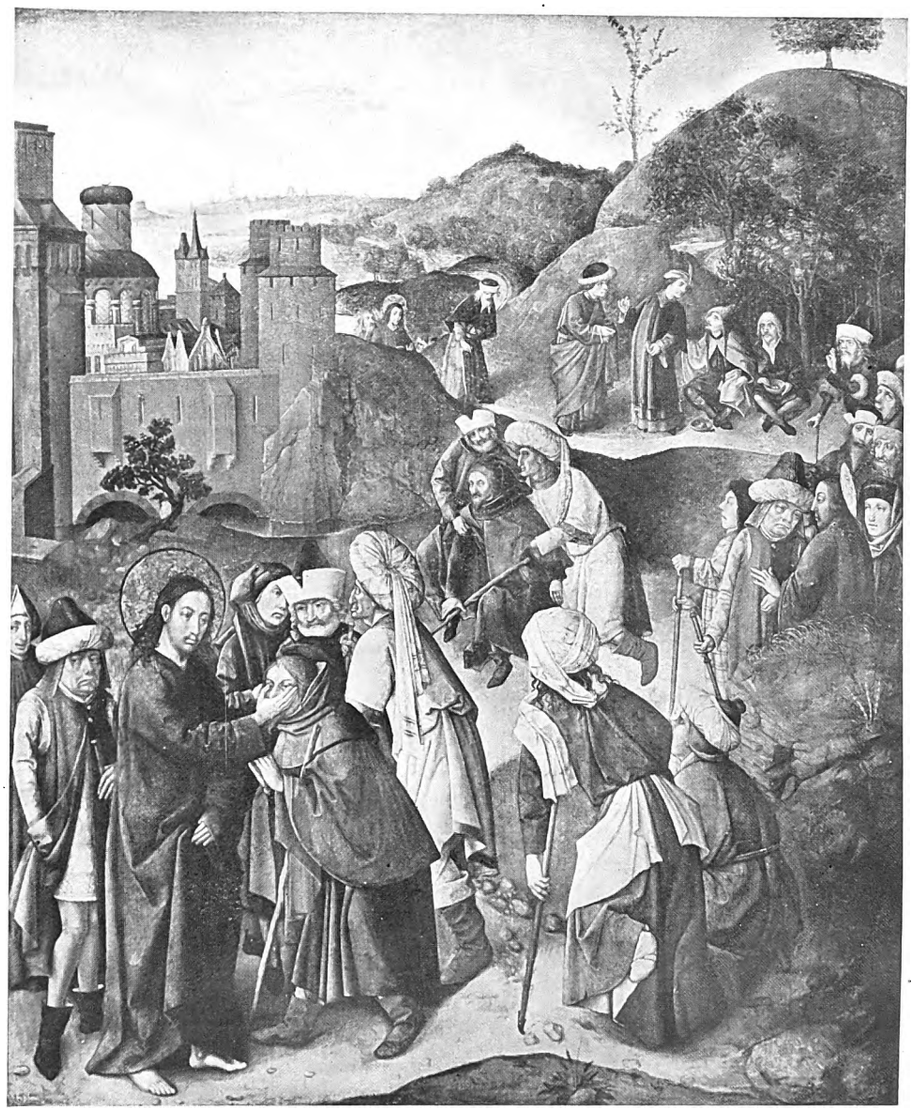

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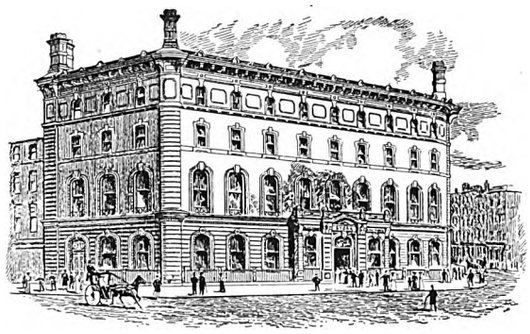

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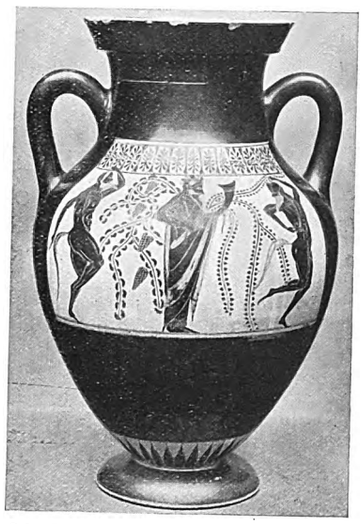

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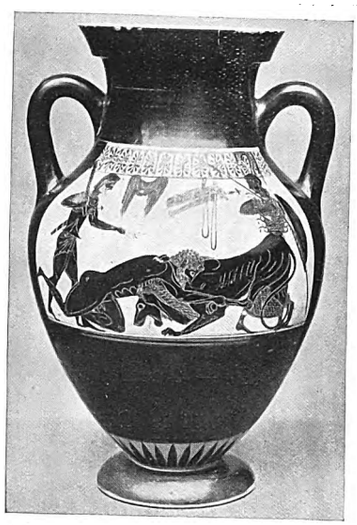

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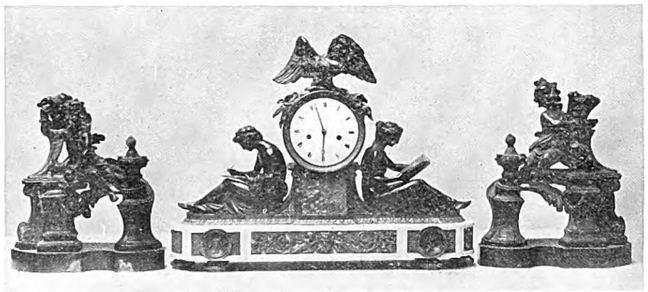

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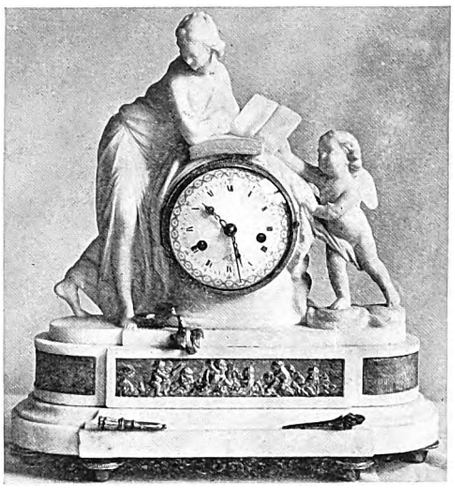

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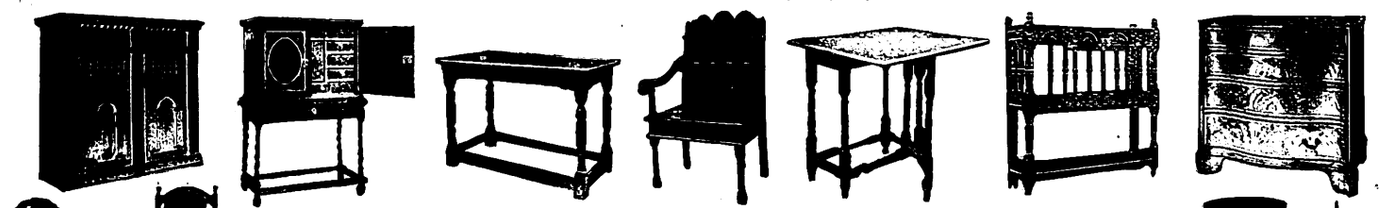

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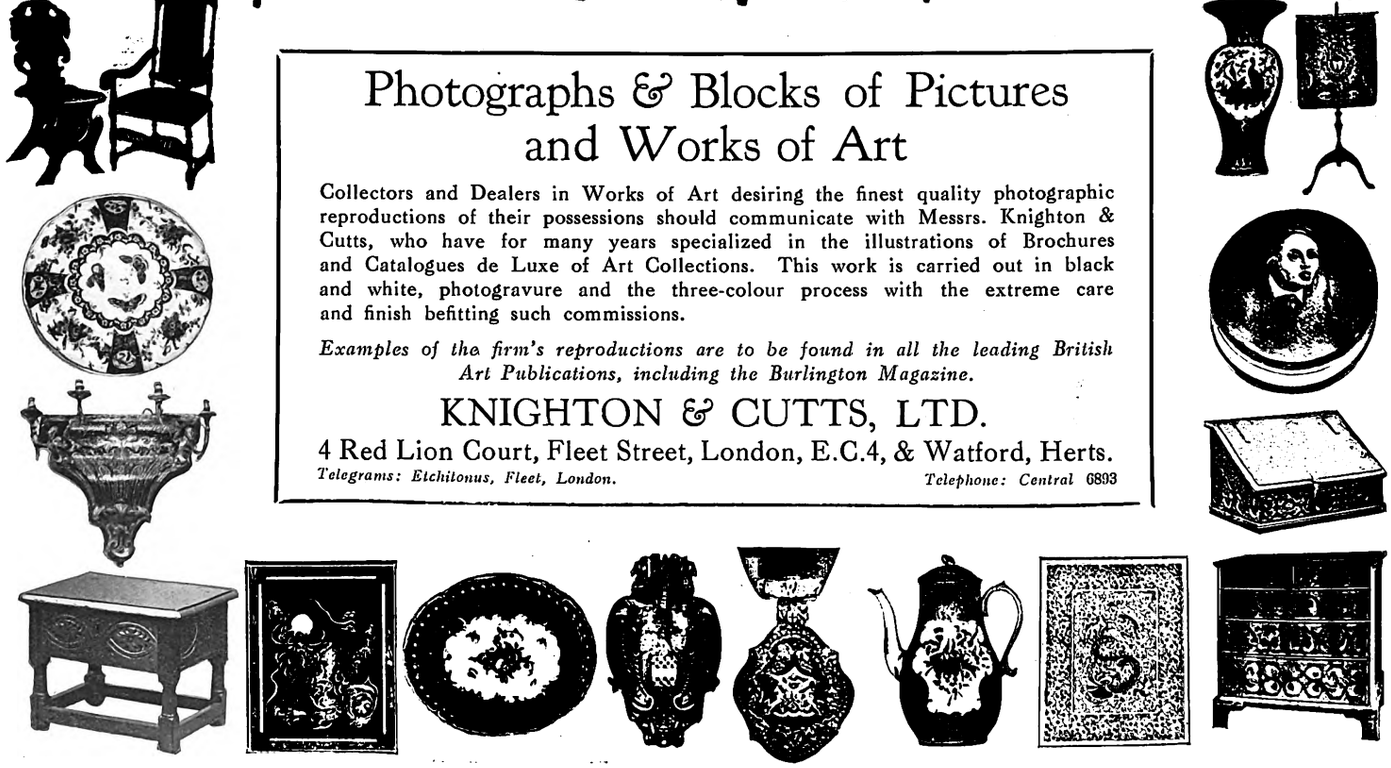

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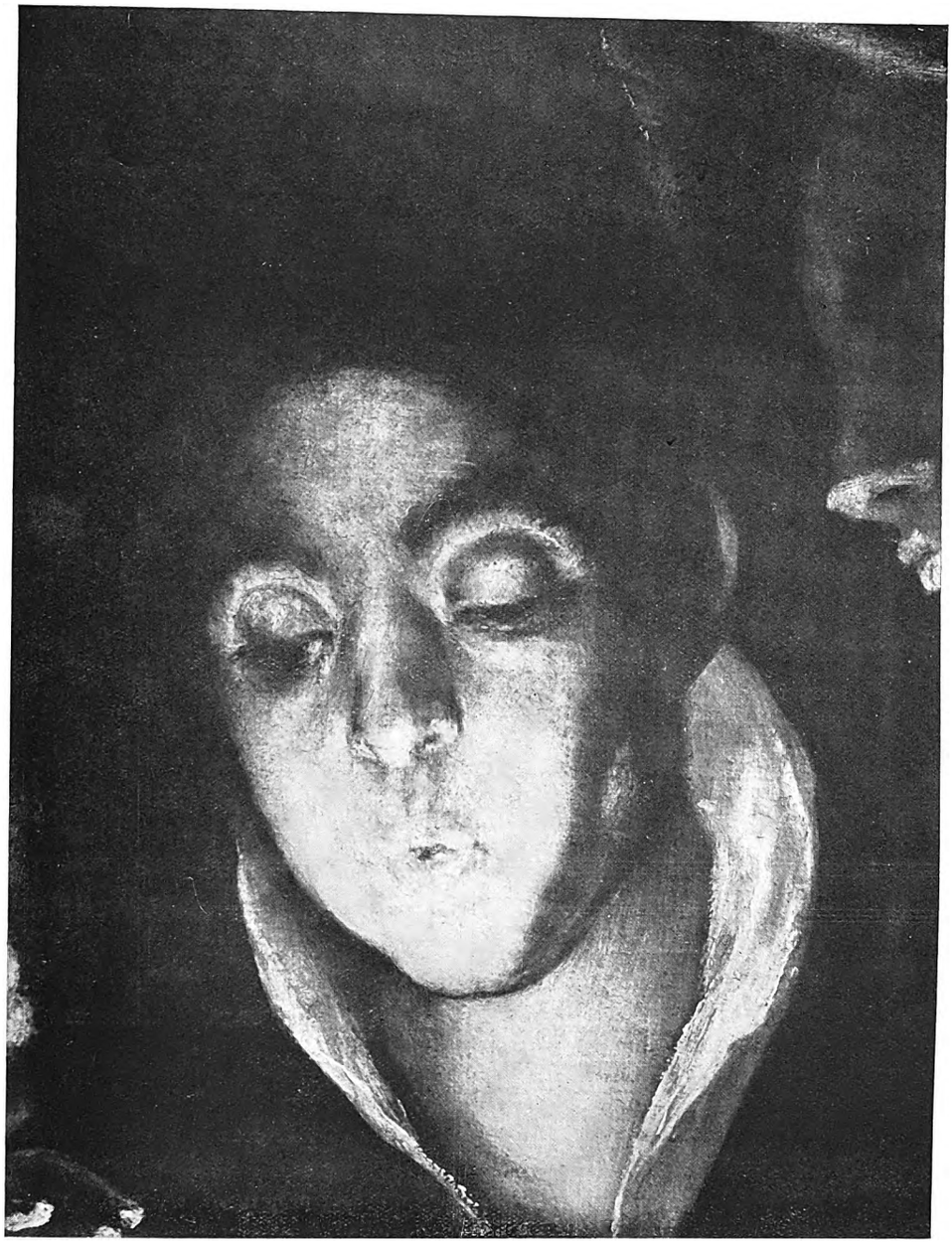

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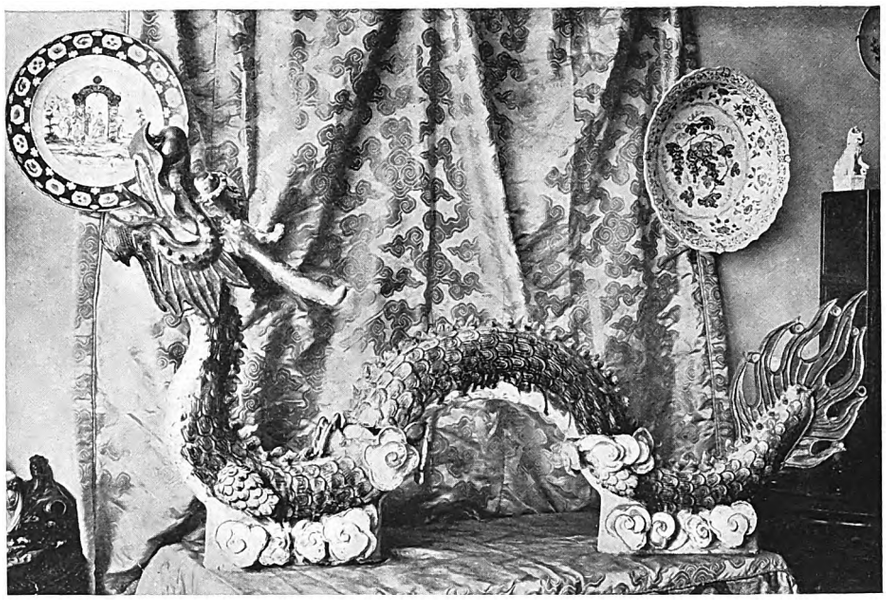

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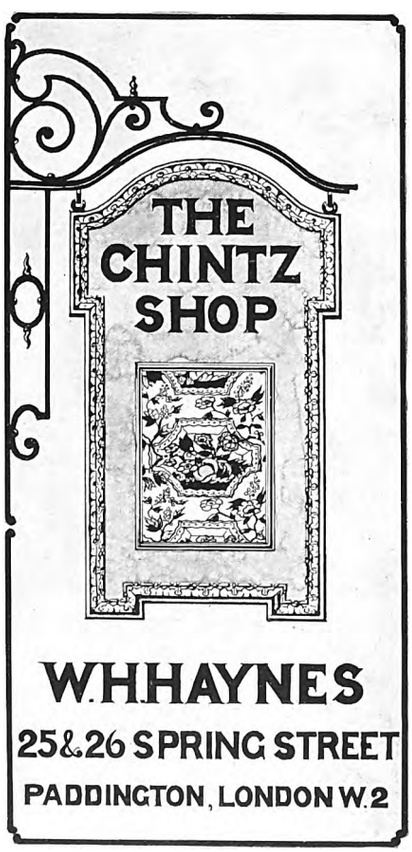

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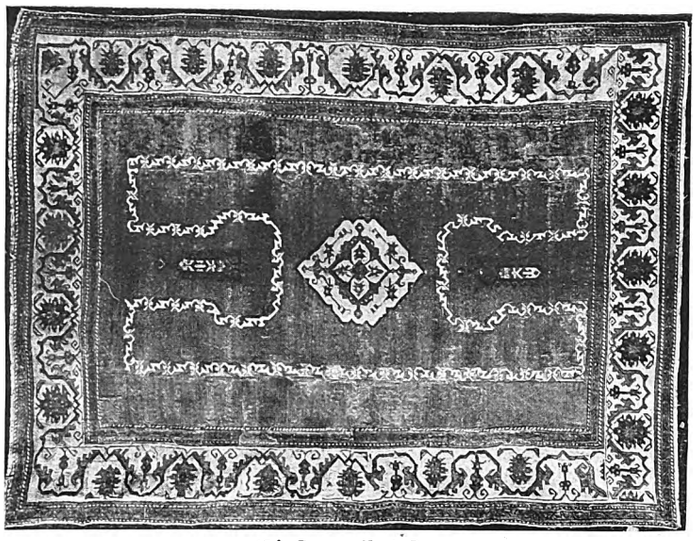

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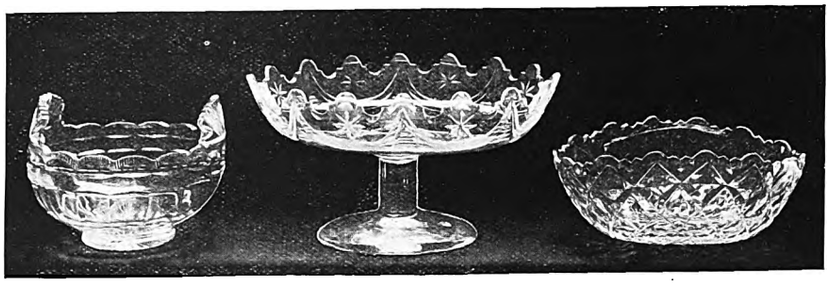

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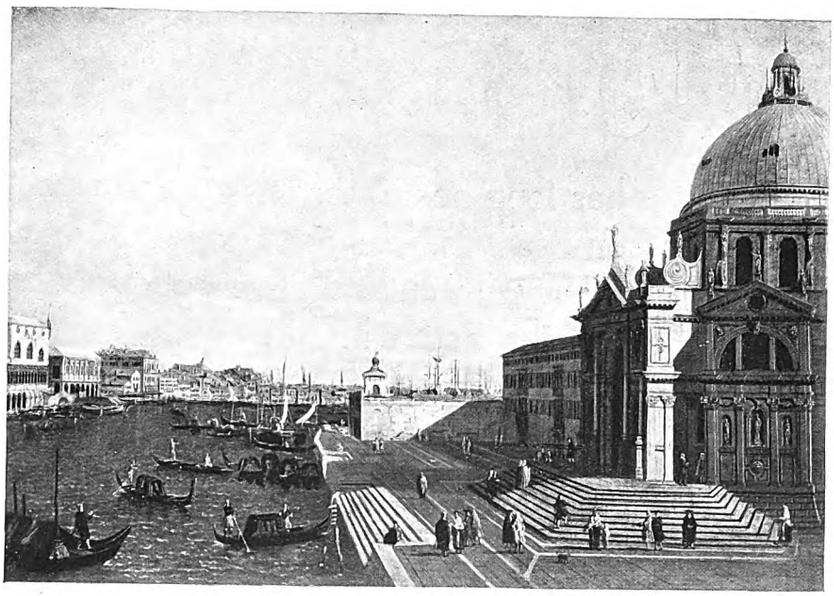

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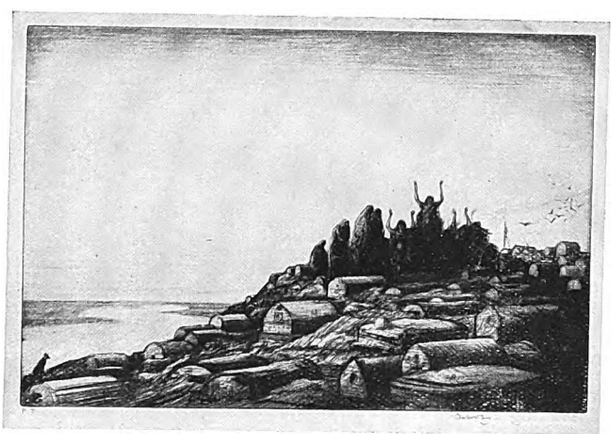

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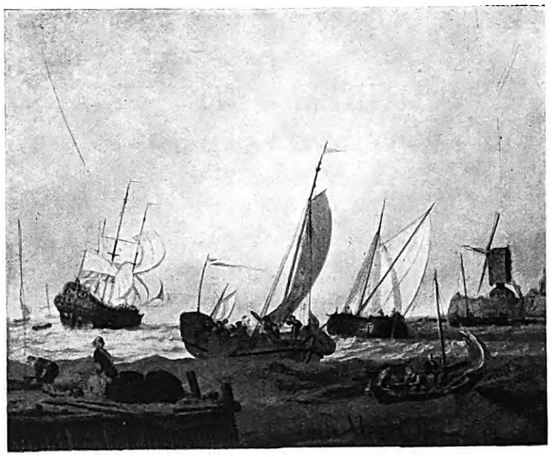

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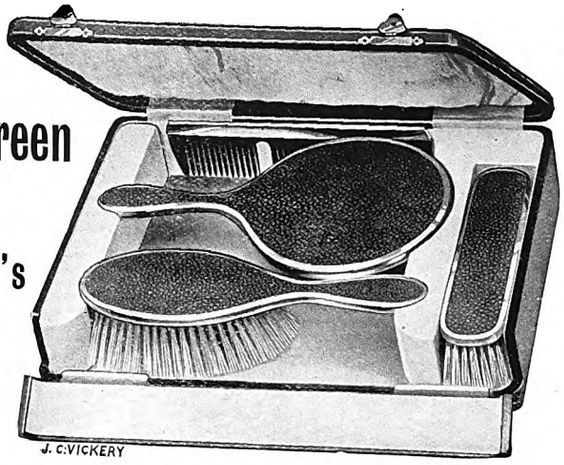

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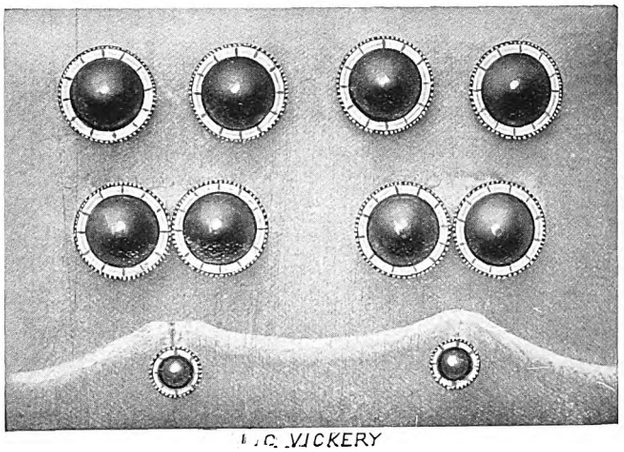

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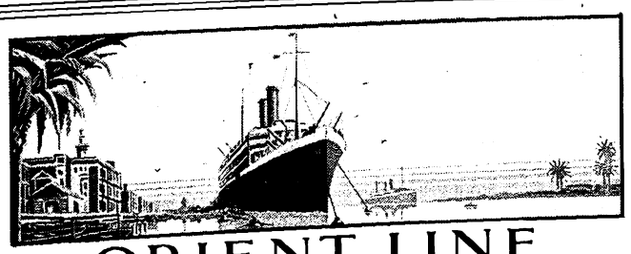

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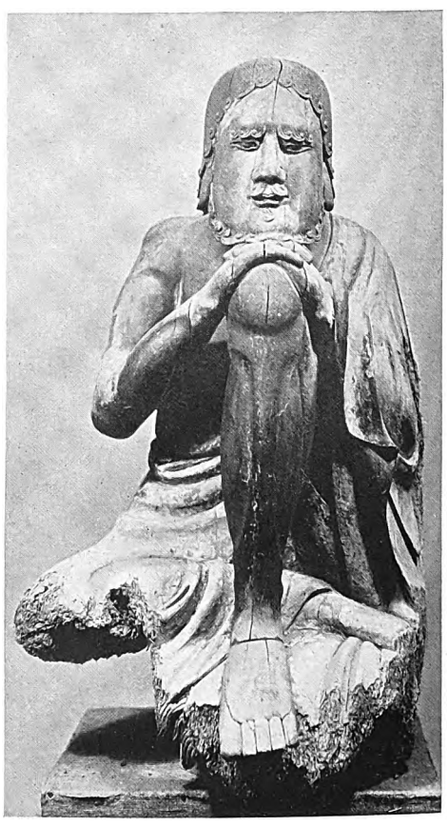

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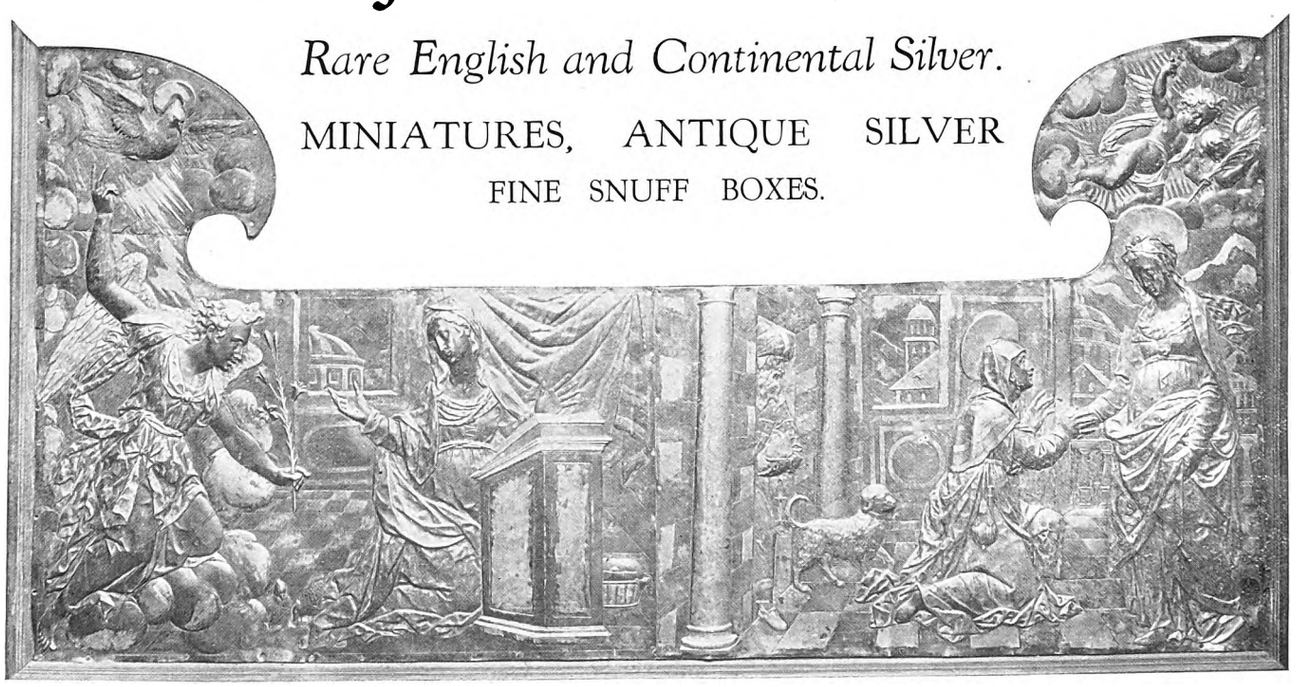

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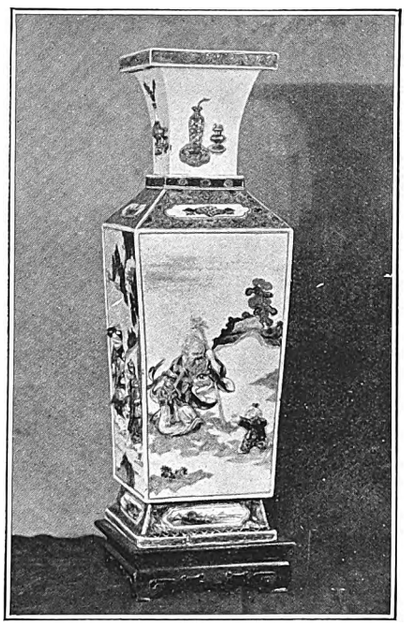

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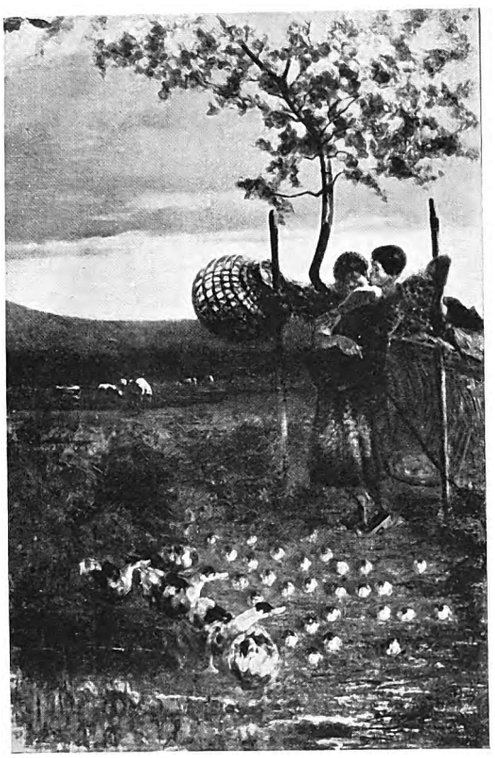

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